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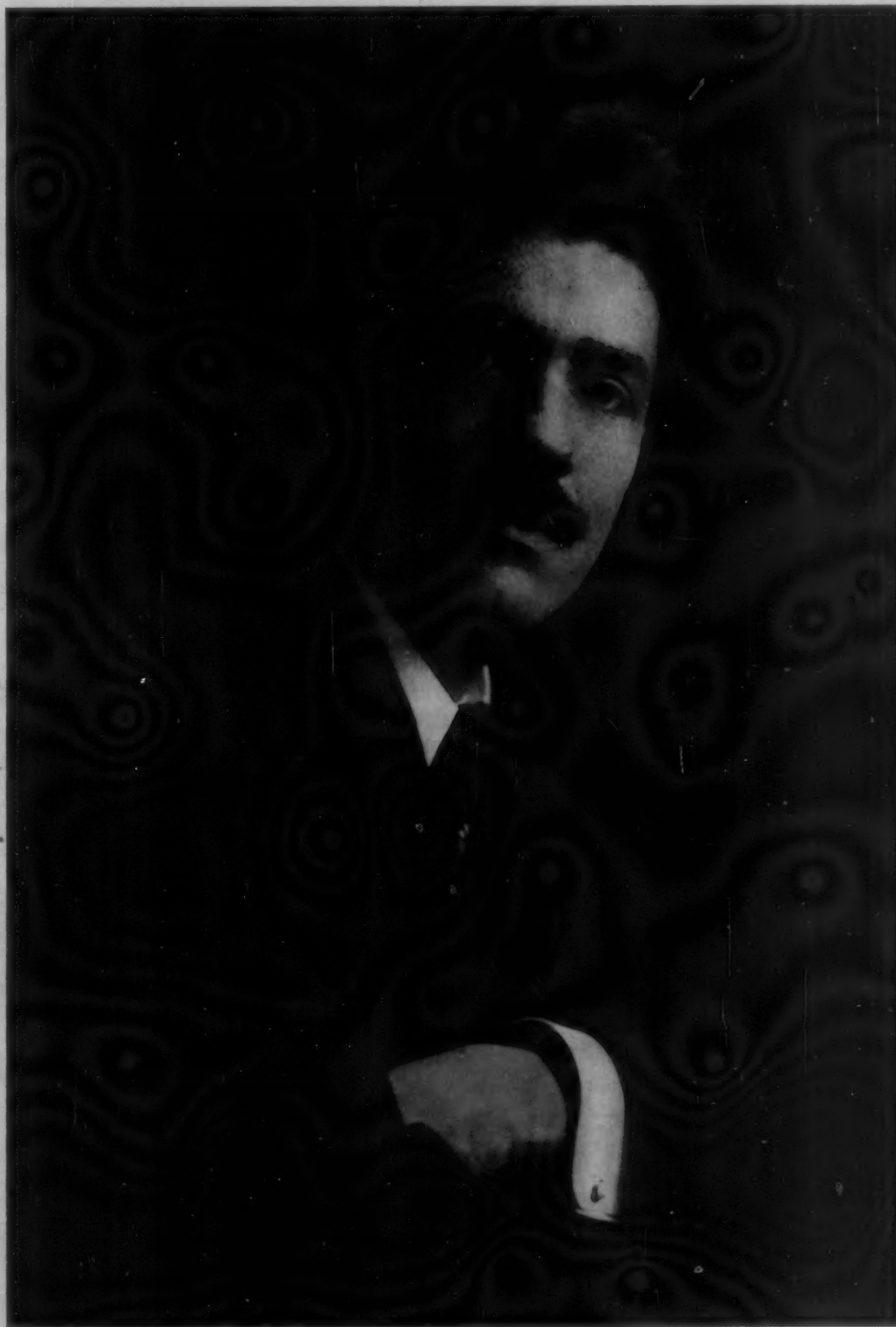
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VOL. LIX.—NO. 3

NEW YORK, WEDNESDAY, JULY 21, 1909

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WRITE FOR COMPLETE INFORMATION TO  
IRVING SQUIRE, Publisher, Boston, Toledo, Chicago





## BY THE EDITOR.

PARIS, July 7, 1909.

Will you give the readers of this paper the benefit of the following article from the Berlin correspondent of the London Daily News, reprinting it just as it appeared?

### AMERICAN SINGERS.

COMPETE SUCCESSFULLY WITH EUROPEANS.

(FROM OUR OWN CORRESPONDENT.)

BERLIN, Saturday, July 3.

The engagements made in Europe this summer for the Metropolitan Opera, New York, by Herr Andreas Dippel, indicate plainly that the time is not far distant when grand opera in the United States will be almost exclusively sung by American artists. Herr Dippel ended six weeks' strenuous work of looking over the European operatic field in Berlin this week by engaging two or more American singers for the Metropolitan—Putnam Griswold, a California basso, of the Kaiser's Royal Opera, and Frances Rose, of Colorado, a mezzo-soprano, who is also on His Majesty's pay roll at the Berlin Opera. Herr Dippel has settled down at his pretty villa at Kaltenleut-Geben, near Vienna. He will divide his time between there, Carlsbad, and the Austrian Tyrol till the third week in September, and then sail for New York.

### LARGE LIST OF SONG-BIRDS.

"Our list of American singers," the young Austrian impresario told me, "was never so big as at present. It includes Nordica, Farrar, Fremstad, Forna, Homer, Wakefield, Osborne-Hannah, Wickham, Courtney, Case, Glück, Nielsen, Pasquali, Noria, Clark, and Snelling, sopranos or mezzo-sopranos; Hinkley, Witherspoon, and Griswold, baritones; Hall and Martin, tenors. In other words, twenty-one of our staff of seventy-five principals are American singers, most of whom have, after achieving local successes, gone to Europe and captured laurels there, and now are to be given the chance which is the ultimate ambition of them all, namely, to win fame in their own country.

"The Metropolitan's policy of engaging increasingly large numbers of American artists is not due exclusively to patriotic sentiment, but has been forced upon us by the rapid strides American singers are making everywhere. There is not a single first-class opera in Europe today which has not one or two Americans in its ensemble. In

many cases Americans, as in Berlin, for instance, are the leading members of the cast."

Herr Dippel returns to Germany on August 25 to be present at the opening of the new Royal Opera House at Cassel, which has been built under the direction of the Kaiser. It promises to reveal many novelties in the way of appurtenances and acoustic properties.

After a struggle of more than a quarter of a century for the advancement and recognition of the American musician, this paper can point with pride and contentment to the realization of its principles. It was through our journalistic activity in Europe that the American singer, composer, performer and teacher were finally enabled to attain the station due to him and to her. It was through our journalistic activity at home that the reflex of this recognition appeared in America and made it possible to have such a summary as the above published. Remember, these are the singers only that are referred to. Think of the American composers, conductors, performers and teachers forced to the front in Europe through the activity and exploitation of THE MUSICAL COURIER. Imagine, if you can, the condition had there been no such paper; why, it would be chaos today.

But, really, when I view the perspective I see that we have only just begun. We are not satisfied to gain a victory over prejudice in the vocal field only; the American vocal teacher, the American virtuoso, the American composer must come into his own in his own land, and the impediments in the paths of those who are enrolled in the above categories are great enough to call for united effort to accomplish a victory.

First and foremost is the abolition of the new copyright law that faces us, a law representing a most iniquitous, vicious and infamous bit of legislation that bars out of recognition every effort of the elevated American composer; a bit of legislation that has created the greatest satisfaction with European publishers, who see in it a complete capture of the American field. If the American composer desires to regain his rights in his native land he must put all his activity at our disposal to help us to have this copyright law repealed or destroyed through legal action. Until we have accomplished this new victory we shall not consider the situation as any but a most discouraging one.

The field of classical music in the United States is the most encouraging, and the best that Europe offers receives its greatest support in our country because our musical people not only appreciate but illustrate their appreciation by a willingness to give substantial support to good music. The American musician is gath-

ering laurels here because the merit and ambition entitle him and her to it. This same spirit must be inoculated in the American people in behalf of the American musician.

### Mme. Anderson.

Among the artists engaged by Manager Hanson I observe the name of one of America's foremost operatic and vocal artists who has also made unquestioned successes in many German and Austrian opera houses in the most difficult roles in opera gen-



PARIS CONSERVATOIRE: OPERA CLASS, STUDYING THE SINGING AND ACTING OF DUETS.

erally and in Wagner's music dramas especially, singing the most exacting roles in the repertory. I refer to Mme. Sara Anderson, whose phenomenal success at one of the Worcester festivals gave her immediate eminence as a singer. She is to sing in America and will be heard in many musical centers, where the art of song is cherished and advanced by the musical communities. The engagement of Mme. Anderson illustrates the demands for singers of the best class, for such as have given proof not only of special vocal attainments but also of the capacity to give artistic meaning to the musical utterance. Mme. Anderson will find an enthusiastic welcome in her own country after having enjoyed her triumphs in Germany and Austria.

### Kranich's "Rhapsodie."

Among the American composers in Europe who have come to the front and made a conspicuous place for themselves in the musical niches is Alvin Kranich, of New York, residing at Dresden. The program herewith reproduced tells of a concert at Bad Nauheim on July 3, a very appropriate time for the performance of an American composition. Kranich conducted his "Rhapsodie." The program, in the original German, need hardly be translated:

GROSSEL KURHAUS BAD-NAUHEIM.

Samstag den 3. Juli 1909, abends 8¼ Uhr.

#### III. SINFONIE-KONZERT

der

Kurkapelle

(Wunderstein-Orchester Leipzig)

unter Leitung von Hans Wunderstein  
im Neuen Konzerthaus.

#### PROGRAMM.

Beethoven: Sinfonie Nr. 6 (Pastorale)  
Spohr: Konzert für Violine in Form einer Gesangsszene  
mit Orchesterbegleitung.  
(Solist: Konzertmeister J. Ruinen.)  
Kranich: Rhapsodie über amerikanische Themen.  
(Zum ersten Mal.)  
Parish-Alvars: Fantasie für Harfe über ein Thema aus  
"Norma."  
(Solist: A. Schimek.)  
Liszt: Tarantelle aus "Venezia e Napoli."

The "Rhapsodie" was received with such acclamation by a discriminating and cosmopolitan audience that it was repeated on Monday, July 5. It is one of a series of American rhapsodies built on American themes which are logically worked out instead of using them merely suggestively. They make a complete tone picture on the basis of their national



PARIS CONSERVATOIRE: AT THE CREAMERY DURING THE INTERMISSION.

spirit and rhythm. Kranich has reached a high level also in the handling of orchestral color.

### Wagner's "Liebesverbot."

Efforts have been put afoot in Munich to have Richard Wagner's comic opera, "Das Liebesverbot," completed in 1836, produced in that city. It was in 1833 that the opera "Die Feen" was finished, and this juvenile work has been produced, but "Das Liebesverbot" remains in the archives. Wagner presented the score as a Christmas gift in 1866 to King Ludwig with a dedication and it found its way into the National Museum at Munich, a copy going to Bayreuth for preservation there. "Die Feen" was



PARIS CONSERVATOIRE: AN EXAMINATION IN FOUR HAND PLAY.

produced in Munich for the first time as late as June 29, 1888. "Das Liebesverbot" was produced just once when Wagner had completed it, and at Magdeburg, where he was then residing and active. This was on March 29, 1836. The libretto is based on "Measure for Measure." Those who have studied the score ascribe to it many excellent features and most original episodes.

£300,000.

It is learned that Mr. Joseph Beecham, of Liverpool, father of Mr. Thomas Beecham, conductor of the now famous Beecham Orchestra, of London, has decided to endow English national opera with a gift of \$1,500,000. Mr. Beecham is known as the owner of the famous proprietary medicine "Beecham's Pills," which have done lots of good, as reports have been advising us for years. The details of this scheme are not at hand, but will, no doubt, be sent in by our London office. It is highly probable that the endowment will be based on an English opera, that is, an opera in the vernacular. Until America has its opera in the vernacular it will never be a national musical question, and in the meantime all opera in America will continue as an exotic. As fashion constitutes the support of opera and as fashion in America demands foreign opera and artists, no American opera or opera in the vernacular can be produced under influential patronage. Hence the promised Converse opera of last season was unceremoniously put aside. Hence any other suggested American opera without a European success first, as

an endorsement, must be indefinitely postponed, as Mr. Joseph Redding, of California, may discover. The Metropolitan Opera House cannot, for many reasons, be utilized to make experiments in new operas. All operas staged at the Metropolitan, a temple of fashion, must first have the stamp of European fashion, and even those operas performed in Europe successfully, but not in the European leading opera houses, never attained a lasting success at the Metropolitan. The Metropolitan Opera House



PARIS CONSERVATOIRE: ART OF SONG. A POINTER BY THE TEACHER.

is not a school of music, is not an art institute and is not a testing machine for new operas and cannot lend itself to experiments, especially after so many failures in such attempts. The Metropolitan Opera House is a fashion function, a society center, a home for the dispensation of New York provincial sentiment, hence a kind of a home, as I call it. All in and around and about it hovers the spirit of elegance and social refinement and intercourse and the performances must meet that spirit cordially and sympathetically. As a music institute, as a place in which to test new and unknown operas—well the Metropolitan has no means or mechanism for such purposes. The clientèle that holds it in its impregnable position would, at once, protest against any such misuse or abuse of its aims.

BLUMENBERG.

### Constantino Triumphs in Buenos Aires.

After conquering the North American public the great artist, Florencio Constantino, has been awarded an enthusiastic reception by the music-loving public of the artistic capital of Argentina (which, by the way, Constantino considers as his second home, calling the Buenos Aires opera-goers "his public"), and it can be truly said of him that he came, sang and conquered in one evening. One of the theatrical critics in Buenos Aires writes:

Constantino's debut at the Colon has been for him the crowning success of his triumphant career. Hands were clapped and handkerchiefs were waved, and in the midst of continued ovations, he was compelled to repeat the celebrated romance, "Cielo e mar," from "Gioconda," the opera selected for his debut.

Between the acts his dressing room was filled with friends and admirers who came to congratulate the artist, and there was also a procession of distinguished and well known people who came to shake hands with the singer, and compliment him.

According to what we were able to learn, the stockholders and subscribers were immensely pleased with the selection of this artist, and they have already approached the management with a view to engaging him for the next season. We believe, however, that this is impossible, owing to previous engagements which Constantino has contracted for.

It is gratifying to recall that this artist who left our country a short time ago almost unknown, looking for a new field for his ambition where he could adapt his artistic qualities and still perfect himself, has now returned in a blaze of glory and triumph, remembering the past with legitimate pride and perceiving the laurels which history will bestow upon its favorites.

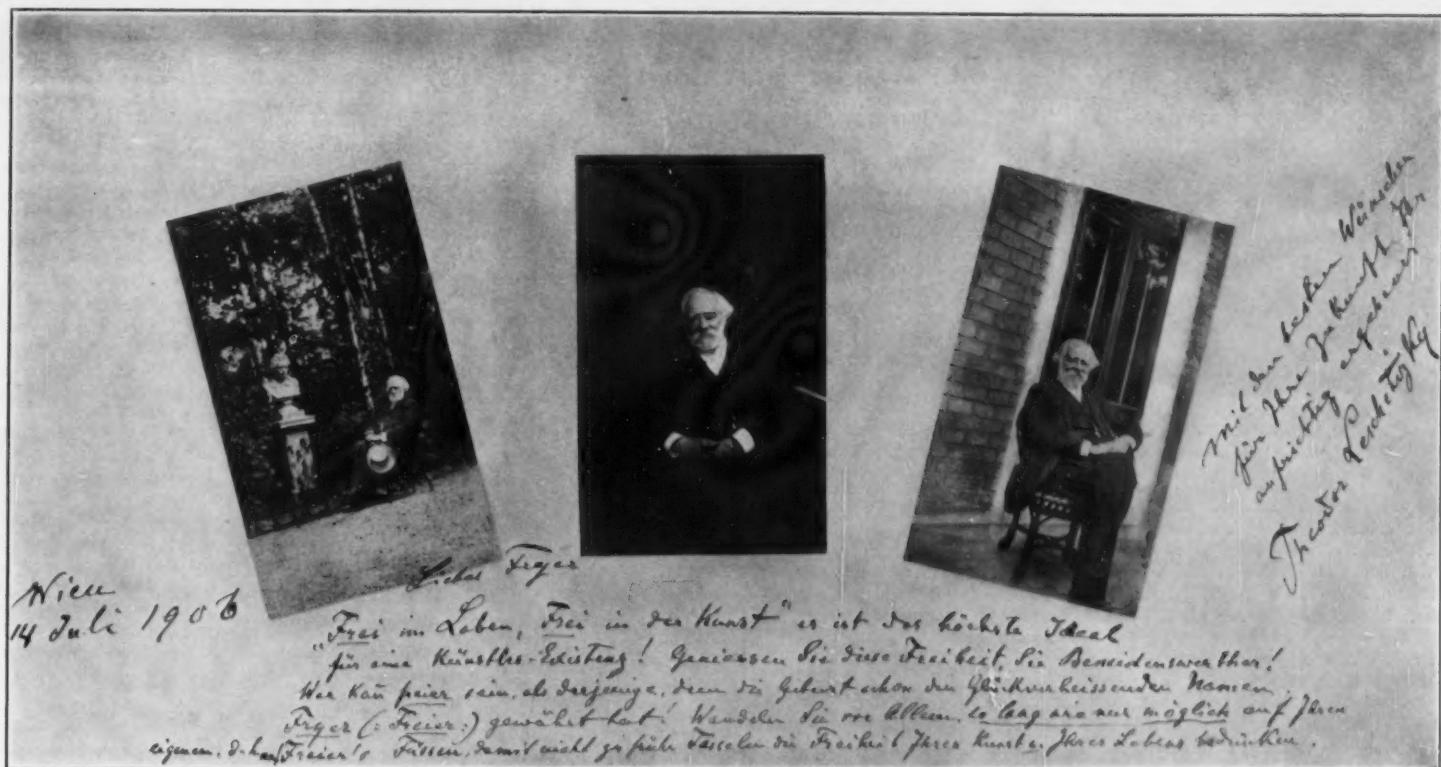
The South American daily press is praising him unanimously and scores of his press notices could be reproduced, couched in the most enthusiastic terms, but the one reproduced here is typical of the triumph which the art of this brilliant singer has won for him in the Southern Republic.

### Spalding at Bar Harbor.

Albert Spalding will play at Bar Harbor July 24. This will be among his last appearances in America for some time, as his next season will be spent in Europe, where he is booked for an extensive tour, including Russia and the Scandinavian Peninsula.

Innsbruck has organized a series of classical concerts for public educational purposes, Joseph Werner being the conductor.





### Nathan Fryer and Leschetizky.

When seen in his studio at Morningside Avenue prior to sailing for Europe on the Mauretania, the young pianist, Nathan Fryer, stated that the sole purpose of his brief visit abroad was to pay his respects to his adored master, critic, and fatherly friend, his teacher Leschetizky. He always accompanied the latter on his holiday trips, and although of course young Mrs. Leschetizky (according to Fryer the most beautiful woman in Vienna) claims most of the master's time, Fryer looks forward to a few hours

of the old kind, intimate, yet withal most instructive and inspiring. "All those who have had the privilege of intercourse with the master must come under the magical spell of his genius," says Fryer. The over-modest pianist could with difficulty be brought to give THE MUSICAL COURIER permission to reproduce the farewell gift of the master to his parting pupil. Though the word "play" is amusing, as shown in the text herewith displayed, the whole gives evidence of the lofty spirit of the great artist. "Leschetizky is an artist, before everything else," is another of Fryer's dicta on his old teacher.

(TRANSLATION OF ABOVE)  
DEAR FRYER.—"Free" in life, "free" in art,—that is the highest ideal of an artist's existence! Enjoy this freedom, you, who are to be envied! Who can be "freer" than he, who, at birth already received that name, promising luck, the name "Freier" (Fryer)! Walk as long as possible on your own feet; in this case "Freierfüßen"!—So that "fettens"! do not too soon oppress the freedom of your art and life.

With sincerest wishes for your future,  
Your sincerely devoted,  
(Signed) THEODOR LESCHETIZKY.

\* (Translation) "the free one."  
† (Translation) in this sense, "the feet of the courting one."  
‡ (Translation) "matrimonial fetters."

### MUSIC IN COLUMBUS.

COLUMBUS, Ohio, July 12, 1909.

There is a large exodus of musicians in this midsummer month. The latest to leave is Grace Hamilton Morrey, who will spend July and August at White Sulphur Springs, Virginia. Alice Speaks goes to Long Branch, N. J. Ethel Harness has left for Buffalo to investigate the Dunning system of piano instruction to young pupils.

Rosa L. Kerr will spend her summer in Alaska.

Helen Hamilton Curry, who was wedded last week to Charles Eugene Sudler, is a charming Columbus soprano who will be added to the musicians of Baltimore, Md. Mrs. Sudler leaves many admirers in Columbus.

Claire Graham Stewart is visiting in Athens, Ohio.

E. A. Kemmler, president of the Männerchor Society of Columbus, has been appointed chairman of the executive board of the Ohio Music Teachers' Association. Mr. Kemmler's success with the Männerchor was so pronounced that everyone interested expects the next convention to

be one of great attraction and profit. Columbus also captured the presidency—Amor W. Sharp, and the secretary-treasurer, Ethel Keating.

Mary V. Lazarus has gone to Denver, where she joins her sister for a tour through the Yellowstone Park.

As it now stands, Isadora Duncan, with the New York Symphony Orchestra, will probably open the Columbus music season.

Carl Fahl, tenor in the quartet of King Avenue Methodist Church, was married last Wednesday. The bride was Miss Mary Doudna.

A few music teachers are keeping their studios open for summer pupils, most of whom are teachers from nearby towns.

Helen Wood Lathrop sails from San Francisco for Honolulu early in August. Miss Lathrop will have charge of the vocal and instrumental music in the Kamehameha School for Girls.

ELLA MAY SMITH.

### Arthur Smolian on Tina Lerner.

Arthur Smolian, the eminent critic and musician, after hearing Tina Lerner, in recital in Leipzig, wrote in the Leipziger Zeitung as follows:

As Homer was never criticized for ascribing to Eumæus the attribute "Divine" I take it upon myself to express my sincere pleasure in having heard a young pianist, unsurpassed in her art. Tina Lerner, whom I introduce to our readers as a divine pianist.

While real perfection in any accomplishment—be it the reproduction of deeply founded, thoughtful creations, or the gracefully perfect compositions—impresses us as superhuman, there is a further meaning for a modern art public in the word "divine" in the definition of Nietzsche, who would have it an easy freedom from weight and pressure without any sadness—a sunny radiation of clearness. And this young artist was divine in what she produced last night at her debut in the Kaufhaus Hall. And how she produced it!

Our poet-philosopher, Nietzsche, says: "My sadness wants rest among the nooks and corners and the abysses of perfection—I need music"; and this word was brought home to me last night when it was my privilege to enjoy the rest-giving blessings of such perfection after my mood had been heavy and my heart melancholy with the many boisterous and insufficient piano recitals I had heard. Miss Lerner is indeed an interpreter of sound-beauty and tone-finesse, a pianist by the grace of God.

She opportunely avoids the vast orchestral possibilities of the modern piano, the thundering fortissimo effects, etc.—maybe partly from want of physical force, but mostly from good taste; but within this wisely limited realm she reigns supreme with such a sovereignty of touch full of the richest gamut of modulation and literally infallible execution, that the absence of the extreme fortissimo is nowhere felt as a want, not even in the Liszt "Mephisto Waltz"; on the contrary, it makes us marvel at the faultlessly perfect technical equipment and even more at the wonderfully developed musical sense and intimate command of all nuances of tone.

## LAMPERTI-VALDA

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Mme. Valda, who has been teaching the Lamperti Method in America for the past ten years, will join Mme. Lamperti, the widow of the famous Maestro, in establishing a school of singing in PARIS under the direct supervision and co-operation of Mme. Lamperti.

Pupils will have the advantage and access to the original Lamperti Library Scores and all MSS., etc., etc., and will be guided under these conditions from entrance to the school until the final debut on the operatic stage. The school will open in the early Fall. Pupils desiring to sail with Mme. Valda may obtain all particulars by addressing her New York Studios, The Newport, 206 West 52d Street. Mme. Valda sails early in October.

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BERLIN, W., July 4, 1909.

Sixty years ago, on December 13, 1849, to be exact, Rosalie Spohr, harpist, made her public debut at Hamburg in a concert given by the immortal Jenny Lind. The young virtuosa was twenty years old. The circumstance that she was a niece of Louis Spohr, the great violinist, aroused of itself special interest in the young debutante. It was not with her name, but with her art, however, that she won the public; her debut was a most brilliant one. Public and press greeted the new star with great enthusiasm, and the tournee that followed, taking her to Berlin, Leipzig, Cassel, Hannover, Dresden, Weimar, Munich, Vienna, Paris, Amsterdam, Rotterdam, and other cities proved to be an uninterrupted march of triumph. Rosalie Spohr was everywhere greeted as the queen of harpists. In Paris, the Erards took a special interest in her and Franz Liszt became one of her most ardent friends and admirers. He played with her a great deal at Weimar and gave her very valuable artistic advice. In America the name of Rosalie Spohr is quite unknown, but in Germany that of the Countess Sauerma is very familiar; the two are one and the same person. In 1855, Rosalie Spohr married Count Sauerma auf Zülzendorf, and that was the reason why her virtuosa career was such a short one. This same Rosalie Spohr, who three score years ago was delighting Continental audiences with her wonderful harp playing, is still living here in Berlin, and she not long since celebrated her eightieth birthday. Rarely, indeed, does one meet a woman four score years old possessing such bodily and mental elasticity as are hers today. It is extraordinary, and the most wonderful part of it is that she still plays the harp and practices three hours every day. It was my privilege to meet the Countess at a social function in this city one evening last year, and as I have always been a great lover of the harp, I gladly accepted her invitation to hear her play one day at her home. I was astonished at the old lady's skill. She played for me movements from Beethoven piano sonatas, Chopin etudes and Parish-Alvar's "Oberon" fantasy, one of the most difficult pieces ever written for a harp. The aged Countess has a remarkable technique, a refined, musical nature and the soul of the true artist. Never have I met one of her age so full of enthusiasm for her chosen instrument. Rosalie Spohr was born on January 22, 1829. Her father was Wilhelm Spohr, brother of Louis Spohr. The latter's first wife, Dorette Scheider, was a famous harpist. She traveled extensively with her husband, appearing with him in his concerts and playing his duos for violin and harp. It was probably through the playing of her remarkable aunt that Rosalie Spohr became interested in the harp. In her youth she studied the piano, too, but

the harp always remained her favorite instrument. In 1847 she made the acquaintance of the distinguished harpist, Grimm, under whom she studied two years. The master was delighted with his gifted pupil and often played duos with her. Grimm was wont to say that a harpist must study ten years before venturing to play in public, but he allowed Rosalie Spohr to make her debut after only two years. Although the Countess Sauerma gave up her public career in 1855, her art has always played an important role in her life. She lived at various times in Brunswick, Cassel, Munich and Dresden. The death of her husband in 1880 was a severe blow to her. Soon after this sad event she moved to Berlin, where she has since resided. She was a great favorite of both the Emperor Friedrich and the Empress Augusta Victoria, who both loved to hear her play. During the early days of her public career, King George of Hannover was greatly interested in her and he presented her with a beautiful harp. The Countess Sauerma, née Rosalie Spohr, whose picture is herewith presented, showing her as she appeared at the time of her debut at Hamburg in 1849, is



ROSALIE SPOHR IN 1849.

a unique and interesting personality in the private musical life of this great art center.

The principal events at the Gura Summer Opera the past week were the performances of "Meistersinger," "Lohengrin," "Sawitri," and "Tristan and Isolde." Felix Mottl scored an immense success with "Tristan" last evening, this being his first appearance as an operatic conductor in Berlin. An excellent performance of "Meistersinger" was given on Sunday evening. The Bayreuth fashion of beginning at half past five was adopted, and after the second act there was a long pause of an hour and a quarter for supper. "Don Juan" was given again, this being the fourth performance with D'Andrade and Lilli Lehmann in the cast. One of the most dreary events in the operatic annals of Berlin was the premiere of "Sawitri" on Friday evening. The composer of this opera was the late Hermann Zumpe, of Munich. Gura was an intimate friend of Zumpe, and his producing "Sawitri" was a work of love; but his friendship for Zumpe would

have been better shown by not producing the piece. It is the most dreary, tedious, heavy, dragging, abominable operatic music I ever heard. As Zumpe was one of those who rallied around the Richard Wagner banner in 1876, it is but natural that his idiom should be the Wagnerian; but what could be more hopeless than this same Wagnerian style, when devoid of all inspiration and originality! The libretto deals with the Indian Princess Sawitri, who fell in love with Sawitar, the son of a former king, and although the God of Death had prophesied that Sawitar must die within a year, she married him. After his death she bemoaned her fate to the God of Death until he had compassion on her and restored her beloved to life. It is a sort of reversed "Orpheus." The first act was desolate enough, but it grew worse and worse, and when, in the third act, the "Todesgott" howled dismally for three-quarters of an hour, it became unbearable. It was unfortunate that the only premiere of this summer season should have been such a dreary fiasco. At the "Lohengrin" performance, Knote, of Munich, distinguished himself by singing insistently an eighth of a tone too flat most of the time. Fräulein Hummel, however, was an excellent Elsa. She sang very sweetly and acted with conviction, portraying maidenly coyness and innocence. One of the leading features of the performance was the Ortrud of Madame Langendorff, of New York. She delineated the part of the intriguing daughter of the de-throned heathen prince very strikingly and convincingly and she sang splendidly, with a great deal of power and emphasis. The Telramund of Von Scheidt was vocally excellent, but in his acting the singer was heavy and unwieldy.

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Carl Reinecke celebrated his eighty-fifth birthday on June 23. The venerable pianist is Leipzig's greatest old musical landmark and one of the few remaining connecting links of the musical world between the old and the new order of things. He was born in Altona in 1824 and his first instrument was not the piano, but the violin. He soon went over to the keys and at the age of nineteen, in 1843, he made his first concert tour through Denmark and Sweden. In the same year he visited Leipzig and made the acquaintance of Schumann and Mendelssohn, whose friend he remained until their death. Reinecke occupied positions in Paris, Cologne, Barmen and Breslau at different times. In 1860 he was appointed conductor of the Gewandhaus concerts at Leipzig and teacher of piano at the Conservatory, and there he has resided for forty-nine years. Reinecke never got in touch with the modern movement in music. He was a devotee of the classics, pure and simple, and as a Mozart player he found wide recognition. His pupils are scattered all over the globe. In spite of his eighty-five years he is in excellent health and spirits.

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It was seventy-five years ago on July 1 that Ludovic Halevy, the famous librettist of the Offenbach operettas, was born. As is well known, he wrote his best known texts together with Meilhac in the sixties. Among these are "Orpheus in the Nether World," the beautiful "Helen," "The Grand Duchess of Gerolstein," "The Brigands," "Paris Life," etc. Halevy also wrote comedies and problem plays. In Germany he achieved his greatest successes as a dramatist with "Frou Frou" and "Le Mari de la debutante." Very interesting are Halevy's personal recollections of the war of '70-'71.

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Felix Mottl recently expressed his musical credo to a Johann Strauss biographer who requested him to write his opinion of the Waltz King. Mottl wrote: "Personally I have from my earliest childhood had the greatest sympathy for Johann Strauss' works. As a native of Vienna his musical speech is also my native tongue, so to speak. I find his rhythms delightful, his melodies enchanting. I prefer a thousand times a single Strauss waltz to the heavy, learned 'Gediegene' works of our 'modern

# JULIUS CASPER

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classists, since for me music is an art which speaks to my feelings and which has nothing to do with intellect, calculation and mathematics. The greatest contrapuntal skill cannot supply the lack of ideas, and Strauss had ideas; and in this poverty-stricken period since Wagner's death, this stamps him a master who has been touched by the magic wand of genius." Bravo Mottl!

Mary Wurm, president of the musical department of the Berlin Lyceum Club, gave a soirée on June 26 in the charming salons of the club. It was an impromptu affair and Miss Wurm did not play a conventional program, but delighted her listeners by improvising at the piano on themes selected by them. Her treatment of a folk-song in the style of Mozart, Chopin, Grieg, Brahms, Wagner and Liszt was very clever. Kitty Lucie, a pupil of Loie Fuller, lent variety to the entertainment by dancing to several of Miss Wurm's compositions.

At the Stern Conservatory the competition for the Gustav Hollaender medal took place on June 30. The jury consisted of Professor Hollaender, Albert Friedenthal, Wilhelm Freudenberg, Max Marschalk, Arthur Schnabel and Director Wilborg. Medals were awarded to Helena Praetorius, of Riga, of the piano class of Emma Koch; Margarethe Meyer, of Berlin, of the vocal class of Madame Nicklass Kempner and to Leo Lew, an American from Texas, a violin pupil of Professor Hollaender.

Saint-Saëns, in the second volume of his "Portraits and Reminiscences" tells a characteristic anecdote of Liszt. The piano Titan had become so indifferent to the applause of the public that he once determined to excite their anger. The audience was assembled at the appointed time, but Liszt was not to be seen, and when he finally arrived after letting the public wait an intolerable time, he took no notice whatever of the listeners, ignored the piano and visited with friends, chatting with them nonchalantly, as if he were one of the audience, instead of the concert-giver. This proved to be too much for the patience of the people, who had paid such high admission prices, and a murmur of discontent went around the hall. This was what Liszt wanted. He now appeared on the stage and, majestically attacking the piano, with the very first chords turned the anger of the audience into boundless admiration.

A Hugo Kaun concert was given at Bad Wildungen on July 3, which proved to be a huge success. The program comprised the symphony "An mein Vaterland," the fantasy for violin and orchestra, ably played by Concertmeister Hans Meyer, the three short orchestra pieces,

five lieder and the festival march based on the "Star Spangled Banner," played in commemoration of the Glorious Fourth. Kaun himself conducted the three orchestra pieces and the march, besides accompanying the songs on the piano. Ferdinand Meister conducted the symphony. The songs were sung by P. Thorold, of Geneva, who displayed a beautiful voice and an interesting



MUSIC IN GERMANY.  
The post concert debate at the beer emporium.

delivery. Kaun is spending the summer at Lauterberg in the Harz mountains.

ARTHUR M. ABELL.

#### Tilly Koenen in Paris.

When Tilly Koenen first sang in Paris, four years ago, her wonderful vocal gifts and genius for interpretation were at once recognized, and although her art has since perceptibly deepened and broadened with maturer development, the following notice which appeared in the Figaro at that time shows how quickly and how surely she won her way to the hearts of her hearers:

Tilly Koenen, one of the greatest lieder singers of our time, hitherto unknown in Paris, but who has at once been accorded

equal rank with the most celebrated artists, gave yesterday in Agricultural Hall a concert which, after her success in the Beethoven festival, definitely established her reputation here. Tilly Koenen aroused the enthusiasm of her listeners by the perfection of her vocal art, by the purity of her voice and by the nobility of her conceptions, in a superb program. The eminent artist was awarded overwhelming applause, especially after exquisite renditions of "Vittoria," "Carissimi," and "Le Roi des Aulnes," by Schubert, and "Le Danse," by Van Rennes.—Figaro, Paris.

#### Julius Casper Plays for the Free Masons.

At the request of Herr von Kupfer, editor-in-chief of the Berlin Lokal Anzeiger, Julius Casper, the youthful American violinist whose immense success in Berlin was duly chronicled in these columns, played at a meeting of the Free Masons in that city on June 28. This was at the "Drei Weltkugeln" and was a special entertainment given for purely social reasons for the Masons and their wives. All of the prominent members of the leading Berlin lodges were present.

Julius Casper was the only instrumentalist who appeared on this occasion. He played the adagio from Bach's C minor sonata for violin alone, and Saint-Saëns' rondo capriccioso, in which piece he was ably accompanied by the pianist Fuhrmeister. Herr von Kupfer complimented the violinist most heartily on his work, and on all sides his beautiful, noble tone, his impeccable technique and his repose and classic style were warmly applauded.

As a result of his success Casper has been invited to play at the Luthier Festival next winter, which constitutes the principal entertainment of the year given by the lodge. This has always been an important musical affair, for which only artists of the first rank have been engaged, such as Alexander Heinemann, Franz von Vecsey, Paul Knipfer, Teresa Carreño and Helena Stegmann. Mr. Casper is making many friends in the German capital, where his art is finding universal appreciation.

#### Swiaburne.

Across our cloudier heavens flashed  
The splendor of great wings and strong,  
The glory of loud wings that slashed  
The silences like swords of song;  
Unto our later day was born  
A sun-drunk singer of earth's morn:—  
The sun, the wind, the wave, the sea,  
The scudding cloud of poesy.

But now Apollo, Swiaburne's sire,  
Takes back his vital force and fire,  
Resumes his lightnings and his lyre:—  
The movement, color, sound and sense  
Of thunder, sunlight, flower and foam  
Have lured our pagan harper hence;  
And drifting mists that gleam or gloom,  
Pale grass, bright wings and climbing sea,  
And summer winds that rest or roam,—  
Ah, he is one with them, and free!

—Putnam's Magazine.

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One of the first and surest signs of the waning of the musical season is that obtained by a glance at the front page of a London daily. From a whole page of announcements which frequently occurs, down to a single column for the forthcoming week, is a far cry, but one that is hailed with rejoicing by critics and public alike. The season has not been an enlivening one, for with much that was good, there has been a great admixture of mediocrity, while the financial side of it is said to have been disastrous in many ways; "more hard work and less profit than any season we have known," was the way one concert direction manager expressed it. The announcement that is now seen often on the bills of "popular prices" is certainly a step in the right direction, and an example that it is hoped will continue during the year, and not simply be a concession to the end of the season. The price of \$2.50 for tickets to concerts and recitals brings about the inevitable result of poor attendance, small audiences, and many, many tickets sent broadcast throughout the length and breadth of London, not always with the result of providing listeners. One often wonders if there is any other city in the world where so many free tickets are sent out as here, the custom having attained such proportions that the majority of the audiences at even the best and biggest concerts are principally non-paying. So many tickets are sent out gratuitously that it is difficult to attract an audience, unless the artist is well known. Fewer concerts would be one way of solving the situation.

Halévy's "La Juive" was revived by the Castellane Opera Company last week, and pleased a large audience at Drury Lane Theater. It has not been given in London since 1892, when it "fell flat."

The will of the late Alfred Morton, of Upper Norwood, has just been passed for probate, and one-fifth of his estate has been left for the benefit of music. The Royal Academy of Music receives \$25,000 for two scholarships, one of them in commemoration of John Sebastian Bach, the other in honor of Beethoven. The Guildhall School of Music receives a large sum, and the Royal Normal College at Norwood has a bequest of \$25,000. Mr. Morton

left musical manuscripts and autographs to the South Kensington Museum.

Marie Horne, who has composed some of the most popular numbers in recent musical comedy plays, is descended from the old French nobility, her great-grandfather, the Marquis des Anges, Grand Seigneur of Lyons, being the last of the great nobles to take leave of Louis XVI before his execution. One of her ancestors was standard bearer to Louis IX—Saint Louis—on his crusades against the Saracens.

Alice Lakin, who is to visit America this autumn for the winter season, has sung at all the principal English festivals, and was also one of the soloists engaged for the festivals at Capetown and Johannesburg, South Africa, where her success was instantaneous. The press of South Africa pronounced her the finest contralto who had ever been heard there. Madame Lakin studied in Dresden and Paris and is an excellent musician. She has the gift of "absolute pitch," and is a perfect sight reader. Her singing of the difficult contralto solos in Bach's B minor mass absolutely at sight and without rehearsal, has been alluded to in these columns previously, but such a feat deserves



ALICE LAKIN (contralto).

continual mention. Nor was this the only time that she sang a big work without previous preparation; for at Birmingham she sang "Olav Trygvason" at sight, and again when the contralto solo work "Everyman" by Dr. Walford Davies was given, Madame Lakin was called upon to sing it without having seen it previously. Before sailing for America Madame Lakin will sing at some of the im-

portant festivals, but she was obliged to cancel many engagements in England owing to extensive bookings in America.

The final one of Theodore Byard's subscription concerts was given last week, and on this occasion he introduced to London the Paris Société Modern d'Instruments à Vent. This organization is a fine one, and their perfect ensemble was greatly admired. They introduced two works new to this city, André Caplet's "Suite Persane" and Reynaldo Hahn's "Le Bal de Beatrice d'Este." This latter suite was written in 1905, and is one of the favorite pieces in the society's repertory. So fascinating did it prove that one section had to be repeated. All the programs that Mr. Byard has given during the season have been of exceptional interest, attractive numbers being provided at each concert. Mr. Byard himself was heard in two groups of songs, one by Sibelius, the other by Reynaldo Hahn. In the latter's songs he was accompanied by the composer. Mr. Byard was in splendid voice and sang both the German and French numbers in most artistic manner, his diction in both languages being absolutely perfect. It was said of this concert that the playing, the singing and the program were alike irreproachable. Next year his subscription concerts will be one of the features of the season.

Lieutenant Shackleton, of Antarctic fame, says that penguins are attracted by the gramophone. He mentions particularly that "Waltz Me Around, Willy," was a special favorite.

The operatic performance given at the Court Theater by the pupils of Blanche Marchesi's Singing Academy was one that reflected great credit upon teacher and pupils. It was quite an unusual pupils' recital, for the singers had been so carefully trained that the performance of the different operatic selections went with smoothness. That the young people taking part have great talent is undoubted, but they owe much to their training, without which their talent would not have been brought forward. The card scene from "Carmen" was sung by Paola St. Clair, Blanche Tomlin and Miss Marsden-Owen; this was the first number on the program, and was capitally done. "Orphée," which should have followed, was omitted owing to the sudden indisposition of one of the singers. "The Merry Wives of Windsor," sung by Mrs. Landon Ronald and Phyllis Archibald, was very cleverly acted as well as sung by the two ladies. Mrs. Ronald was a charming picture in the dress of Mistress Ann Page. Later she took part in the scene from "Hänsel and Gretel," and in both characters showed special talent for the stage, her acting being quite spontaneous. Nora Meredith and Juliette Autran in "Lakmé"; a scene from "The Daughter of the Regiment," Miss Tomlin again appearing with Elsa Lling and Charles Moppett; Miss Archibald and Miss Marsden-Owen in "Lohengrin"; and "Le Roi l'a dit," in which Miss Kavanagh, Miss Tatham, Miss Autran, Miss Lling, Miss Tomlin, Miss Cave, Miss MacKinnon and Miss Freeman took part, were all capitally sung, and the afternoon was a complete triumph for Madame Marchesi, to whose untiring efforts the pupils so ably responded. The different scenes were beautifully costumed, through the courtesy of

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the Moody-Manners English Opera Company, and the stage settings were all extremely pretty, the setting for "Lakmé" especially so. Madame Marchesi will leave for America in the autumn and make another extended tour of both the United States and Canada.

\*\*\*

The many friends and admirers of Mark Hambourg assembled in large numbers at his recital in Queen's Hall last Saturday afternoon. The program which Mr. Hambourg played was one that showed the pianist at his best. Beginning with the "Prelude, Aria and Finale," by César Franck, and Beethoven's sonata in C, it continued with six studies, a ballade, a nocturne and a polonaise by Chopin, these in turn being succeeded by Holbrooke's "Rhapsodie Etude," Ravel's "Jeu d'Eaux," Kopyloff's "Etude en Octaves," Rubinstein's "Barcarolle" and Tchaikowsky-Pabst paraphrase on "Eugen Onegin." Mr. Hambourg's individuality is shown in all that he does, and the high standard of excellence that he sets himself imparts great charm and finish to his playing. He is a special favorite with London audiences, as was proved the other day by the hearty applause and appreciation with which he was constantly greeted. This is Mr. Hambourg's only recital in London for the season, and he has tours arranged for the provinces, later in the year going to Canada for an extended trip.

\*\*\*

Two Russian cellists have claimed attention during the past week. These cellists are cousins, one Dr. Serge Barjansky, the other Alexandre Barjansky. Dr. Serge Barjansky was a pupil of Julius Klengel, who prophesied great things for this young man. One of the numbers on his program was a very difficult caprice by Klengel, which he played with ease and brilliancy. Alexandre Barjansky was associated with Miss Philosophoff in the vocal and cello recital in which he played last week. He also is an accomplished player. In the César Franck sonata he had the assistance of Dr. S. G. Rumschyski. Miss Philosophoff sang three of Tchaikowsky's songs in Russian.

\*\*\*

Elsie Playfair gave the second of her recitals in London on Friday afternoon at St. James' Hall, when she was accompanied by Coenraad von Bos. The young violinist has talent and played at this recital, as at the first one, in a manner that pleased the audience and brought much applause, while the critics and musicians present had only words of praise for the young woman, who has undoubtedly a brilliant future.

\*\*\*

The Musical News had an interesting article on "Musical Subjects at the Royal Academy of Arts" in a recent number. By this it will be seen that many of the painters have taken music for their subjects. Hilda Fearon called her portrait group "The Song"—to be sure the guitar on which the singer accompanies herself has no strings. P. M. Teasdale depicts a lady standing near a table on which rests a violin, the picture being called "The Interval." Seymour Lucas, R. A., paints Lady Georgina Drummond seated at and playing upon "some extraordinary keyboard instrument of diminished dimensions." Percy Bigland's "Intermezzo" represents a lady with a violin "of the cheap and Tyrolean type." T. B. Kennington's "The Audience" might be a musical "At Home," with groups of people, some with programs. Florence Upton has painted the portrait of Maude Valerie White, seated at a piano. Hubert Draper in "Ulysses and the Sirens," shows Ulysses bound to the mast of the ship, listening to the voices of the Sirens. "Miss Hilda Barnes" with her violin; Sir Charles Santley; "The Squire Introduces Himself"; "A

Great Queen's Vanity," in which Queen Elizabeth is playing a virginal; "The Quartet," "Discord," "A Nocturne," "The Sicilian Wedding," "Sigh No More, Ladies," "To Be or Not to Be," Charles W. Pearce, Esq., Mus. Doc., "Music to Balm His Fever," and "Decoration for a Music Room" are other pictures in which musical instruments play a large part.

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It is seldom that organ recitals are given in the London churches, so seldom that they may practically be said not to exist. But each year at Westminster Abbey, during one week of the season, the organ is played daily at half past five. This year the organists will be Sir Frederick Bridge, Dr. Walford Davies, Dr. J. C. Bridge, Dr. Alan Grey, Dr. Bennett, and Dr. Sinclair.

\*\*\*

Albert Fransella's recital at the small Queen's Hall gave opportunity for this well known flute player to demonstrate his powers. His principal number was played with the assistance of Jacques Presburg. This was Carl Reinecke's sonata for flute and piano, "Undine." There was



LATEST PICTURE OF EUGEN D'ALBERT.

also a duet for clarinet and flute, in which Charlesworth Fawcett assisted.

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Louis Bachner, professor of piano playing at the Peabody Institute, Baltimore, gave his first London recital last week. His program was:

Prelude and fugue, A minor .....	Bach-Liszt
Sonata, E major, op. 109 .....	Beethoven
Ballade, G minor, op. 118 .....	Brahms
Intermezzo, B minor, op. 119 .....	Brahms
Capriccio, B minor, op. 76 .....	Brahms
Papillon .....	Schumann
Nocturne, B major, op. 62 .....	Chopin
Impromptu, G flat, op. 31 .....	Chopin
Etude, E flat, op. 10 .....	Chopin
Scherzo, B flat minor, op. 31 .....	Chopin
Passepied .....	Debussy
Poème .....	Scriabine
Polonaise, E minor .....	MacDowell

Mr. Bachner's playing is so well known in America, where he has filled important engagements with the leading orchestra organizations, that it is only necessary to say that here he achieved as great a success as in his own country. His clear, warm tone, his fluent technic, his musical feeling, his interpretations, all called for applause and appreciation, and there was an ovation after the MacDowell "Polonaise," from the audience, which was an unusually large one. Below is given a quotation from the London Standard's notice of the concert. It is headed: "American Pianist's Recital":

His style is quiet and thoughtful, and his tone, like that of Godowski, scarcely ever rises above the mezzoforte. Further, he

has been fortunate enough to have acquired much of his master's wonderful dexterity. The fugue part of Liszt's arrangement of the great organ prelude and fugue of Bach was played with commendable clearness and artistic understanding. Beethoven's sonata in E, op. 109, was marked by a facility of execution and sense of poetic feeling that proved Mr. Bachner's serious regard for his art. Brahms' ballade in G minor found him no less at ease; while Schumann's "Papillon" was full of variety and fancy. The several Chopin pieces suited the player's delicate touch and unexaggerated manner. Mr. Bachner received a warm welcome from a large audience.

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The following is the list of forty-two novelties to be performed at the Promenade Concerts, which begin on Saturday, August 14: "Suite Fantastique" for piano and orchestra, Ernest Schelling; "Kaleidoscope" (variations and double fugue), Noren; fantasia on Welsh melodies, arranged by Henry J. Wood; fantasia in C for piano and orchestra, op. 84, Rubinstein; "Song of the Flea" (Goethe), Moussorgsky; "Variations and Fugue on a Merry Theme," Max Reger; "Concert Piece No. 1," in A minor, for piano and orchestra, Tobias Matthay; fantasia on Scotch melodies, arranged by Henry J. Wood; "Adagietto," for strings and harp, Gustav Mahler; "The Peep-Show" (Le Guignol), Moussorgsky; concerto No. 2, in G, for violin and orchestra, Haydn; concerto in A minor, for piano and orchestra, Paderewski; rhapsody for piano and orchestra, op. 38, Liszt; "Solemn Melody," for organ and strings, Walford Davies; concerto for flute and orchestra, Carl Reinecke; "Symphonic Prologue to a Tragedy," Reger; "From Valleys and Heights," Paul Graener; aria, "I Know That My Redeemer Liveth" (from cantata of same name), Bach; "King Saul," Moussorgsky; four new Shakespearean songs with orchestra, Eric Coates; overture to a comedy of Shakespeare, Paul Scheinpflug; symphonic poem, "Das Lied von der Glocke," Georges Dorlay; "Symphonic Sketches," G. W. Chadwick; "Two Sea Pictures," Hubert Bath; suite, "Swanevit," Sibelius; aria from "L'Enfant Prodigue," Debussy; concert overture, Oskar Borsdorf; two dances for harp and orchestra, Debussy; "Prelude Symphonique," No. 1, R. Caetani; "Danze Piemontesi," No. 1, Leone Sinigaglia; aria, "The Danish Huntsman," Berlioz; "Concertstück," for four horns and orchestra, Schumann; suite in G for strings, Bach; "Songs of Nature" (for tenor solo, treble voices, piano, flute, and small orchestra), Walford Davies; "Præludium," Järnefelt; suite for violin and orchestra, Max Reger; "Danze Piemontesi," No. 2, Leone Sinigaglia; concerto No. 1, in C, for violin and orchestra, Haydn; "Rhapsodie Espagnole," Maurice Ravel; new songs with orchestra, Stanford.

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#### MUSIC FOR THE WEEK.

##### MONDAY.

Covent Garden.—"Madama Butterfly."  
Queen's (Small) Hall.—The Grotesques daily, 3 p. m., until July 10.  
Steinway Hall.—Effe Kalisz piano recital.  
13 Lansdowne Road.—Marguerite Scialtel matinee.  
Claridge's Hotel.—Gustav Ferrari matinee musicale.  
38 Bryanston Square.—Frank Haskell musical matinee.  
Westminster Abbey.—Organ recital daily at 3:30 p. m.

##### TUESDAY.

Covent Garden.—"Faust."  
King's Room, Broadwood's.—Le Mar vocal recital.

##### WEDNESDAY.

Covent Garden.—"Rigoletto."

##### THURSDAY.

Covent Garden.—"Louise."  
Queen's Hall.—Van Biene cello recital.  
Steinway Hall.—Gudra Strakosch concert.  
His Majesty's Theater.—"The Wreckers."  
18 Lancaster Gate.—R. de Herter and J. du Mont sonata recital.

##### FRIDAY.

Covent Garden.—"La Tosca."  
Bechstein Hall.—Sir George Power's pupils' concert.  
Guildhall School of Music.—Gesture and stage dancing.

##### SATURDAY.

Covent Garden.—"Lucia di Lammermoor."  
Queen's Hall.—Kubelik violin recital.  
Bechstein Hall.—Dr. Lieberhammer's pupils' concert.  
Steinway Hall.—Luranah Aldridge vocal recital.

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## FRITZ KREISLER'S CAREER.

BY W. E. B.

The task of writing an article on the career and life work of Fritz Kreisler is a most difficult one, even to an individual like the present writer, who has had the privilege of being associated with the famous violinist during the last five years, both on tour and while he was fulfilling his numerous engagements in London and elsewhere. The reason of this difficulty is that Kreisler, unlike so many great artists now before the public, does not proclaim his deeds from the house tops, or seek to achieve ephemeral fame by doling out to the admiring public such interesting items of information as the size of his collars, his boots, his favorite flower, poems, etc., and being constantly photographed in gorgeous motor cars kindly supplied for the occasion by the enterprising manufacturers. The high place that Kreisler has attained in the musical world has only been achieved by strenuous hard work, study, and a faculty for overcoming difficulties which would have long ago disheartened one not sustained by his high ideals. Since Fritz Kreisler made his first appearance in London some six years ago, his position among us has been unassailable, and his name is synonymous for all that is best and highest in the world of art. Even a cursory knowledge of the man shows that there is every reason why this is so, for his nature and character are such that he would have risen to the top of the ladder in almost any walk of life he had chosen.

Born in Vienna in 1875, and surrounded from his earliest years by an atmosphere of refinement, art and culture, it is hardly to be wondered at that Kreisler cannot remember a time when he was not possessed of a violin of some sort, though he confesses to having had a strong aversion to practicing, and would have much preferred any other career to that of a violinist. I may add that in early youth one of his great ambitions was to become a tramway conductor!

His student days were somewhat stormy, and rather controvert the established theories of the wonder children who cannot be induced to leave their instruments. On the contrary, it was hard work to drive him to practice, and he frankly owns to having resorted to every kind of device to escape from the hated fiddle. In spite of this, little Fritz carried off, at ten years of age, the first prize and gold medal from the Conservatoire at Vienna, where he studied under Hellmesberger, and in his twelfth year astonished the professors at the Paris Conservatoire (where he was subsequently placed) by winning not only the first prize, but also the much coveted Prix de Rome. There have been talented pupils to whom the former has been given at an early age, but that a mere child should gain the Prix de Rome was unprecedented. To this the artist modestly attributes his indomitable will to succeed in whatever he undertook, but there must have been a latent spark of genius inherent in him, though unconscious to himself. During those student days in Rome and elsewhere, the young violinist endured some hard times,

which are very amusing to look back upon now, when the top of the ladder of fame has been reached, but which at the time were far from pleasant to endure. Kreisler has admitted that while studying in Rome his daily menu often consisted of oranges and a draught from the crystal spring, while on one occasion, in company with some fellow students, he went to play at a village wedding in the hope of earning a small fee to replenish the exchequer. Great was the disappointment, however, of the young musicians, when the happy bridegroom presented them with a home-cured ham for their services.

On leaving Paris, Kreisler toured through America with Rosenthal, and had most enthusiastic receptions wherever he appeared. The high position he has since attained in his art goes to prove that the "wonder child" does sometime fulfill the promise of his (or her) youth.

At the end of this tour he returned home to carry out the required military service, and with his characteristic whole-heartedness entered into his army career as though he intended to make it his permanent profession. He became a lieutenant in a cavalry regiment, and performed his duties with great satisfaction to himself, and his superiors, and, strange to say, during these whole four years of training the violin was very seldom in his hands! Nevertheless, on re-entering public life, the master hand was as true and the technic as flawless as ever. It must not be supposed that Fritz Kreisler leaped into fame and reached the topmost pinnacle at one bound, for, like many another genius, he had to strive hard for his position. No one knows better than the writer how hard it was in England during his first twelve months there for Kreisler to obtain the recognition which his talents entitled him to, and during his first provincial tour in England the gross receipts taken at some of the concerts would be about equivalent to the amount now taken, say at the Queen's Hall, for the sale of programs! This was, of course, most disheartening, both to the artist and those who felt confident that the time must come for the public to recognize what a great artist was in their midst. To quote Kreisler's own words, in a recent interview: "From the ages of twenty to twenty-seven I struggled hard for recognition, though I played every bit as well then as I do now, but people would not appreciate it."

Kreisler's period of army service, in addition to building up and strengthening an already strong physique, also imbued him with a deep love for all manly and outdoor sports, and he often says that he longs for the time to come when he can reduce the number of his public appearances and spend more time in the country, living a rural life, and when he has to play, to be able to play the works which he likes, not "the tune which the piper (i. e., the public) calls for."

Kreisler's views on art are those of an idealist, and he believes that an artist should not be compelled to play when he feels that he cannot do himself justice, and that

he "is not in a condition to give of his best when he is continually strung up by traveling, rehearsing and playing to order, as it were." A free hand to introduce works by unknown composers of talent would be more possible under other conditions of life, and this is a very strong wish of Kreisler. Every true musician has the same sentiments at heart, but few are enabled to put them into practice.

In the hustle and stress of his daily life, and in all his plans and ideals for the future, Kreisler has the utmost sympathy and help from his wife, to whom he owes his great indebtedness. She is a woman with vast intelligence and insight, besides having a natural critical faculty, which is rare, and her husband always says that she is his severest critic, and, I think I may add, the truest. Often when he stands on the platform with a huge audience in front of him, and perhaps a great orchestra supporting him, at the end of the solo the plaudits of the cheering audience fall unheeded on his ears, and he hurries off to the wings to hear the verdict of one who has followed every phrase and note more eagerly (and sometimes more anxiously) than his most enthusiastic admirer in the audience.

It is difficult to speak of the playing of the eminent violinist. Nearly everything that can be said on the subject has been said, and so ably, that it seems superfluous to talk further. His art contains so much that appeals to one's sympathies that one is apt to overlook his enormous technical equipment. Idealism, repose, dignity and charm are perhaps its most salient features, combined with a broad eclecticism that makes him at home in whatever he undertakes, be it Bach, Beethoven or a mazurka by Zarzkycki. I suppose the highest form of musical interpretation is that which does away with all idea of work, schools, and quibblings as to detail, and leaves the hearer free to enjoy the music pure and simple, and if this be so, Kreisler has won his place among the few elect—the very few, I might say—for anyone who has listened to his reading of the Beethoven and Brahms concertos leaves the concert room devoid of any feeling except that of wonder at the beauty of the music as set forth by this wonderful interpreter. Who has not sat enthralled by the charm of the dainty gems of the old masters which will be forever associated with the name of Kreisler?

And here I must diverge from my subject in order to say a little about these excerpts, which have been the source of so much discussion and even controversy. I am glad to be able to speak with authority from no less a source than the artist himself, having persuaded him to satisfy my curiosity as to the origin of the works. The violinist discovered a collection of MSS. music in the possession of the monks who inhabit one of the oldest monasteries in Europe, and so anxious was he to have them for his own that he copied one of the pieces on his shirt cuff. To this the monks objected, and eventually Kreisler, after much persuasion, succeeded in purchasing the whole collection for a considerable sum of money. It was a labor of love to arrange the works for the concert room, and having been at so much pains and expense to procure his treasures, he naturally considers that, as long as he can play them, they are his sole property. It is only fair, too, to state that others had access to the MSS., but it was left to Kreisler to discover their value, and utilize them. "Palman qui meruit ferat." That he will eventually give them to the world is certain, but this will be in his good old age. As illustrating the point of this argument, the writer of the present article went into a leading publisher's several years ago, after hearing some of these gems,



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to see if they could be had, and was informed by the gentleman in charge that no fewer than thirty people (many of whom had not waited until the close of the concert) had been in to make the same inquiry, and in the space of an hour the house could have sold out a large supply.

Kreisler is a hard worker, but not at the mechanical side of violin playing. He holds the theory that if one practises well in youth the fingers should retain their suppleness in later years, and that the idea of being compelled to practise several hours daily is the result of a self-hypnotism, which really does create the necessity. He laughingly says: "I have hypnotized myself into the belief that I do not need it, and therefore I do not." He is, nevertheless, an untiring student—not only of music, but also of languages and literature—and is a staunch advocate of mental cultivation for musicians. He carries out his theories, as his knowledge of English, French, German (of course) and Italian is not a perfunctory one, but a thorough mastery. In search of pastures new, he now is mastering the intricacies of the Russian language. In connection with the violinist's capacity for work, an anecdote was told me by his secretary, Mr. Boycott (to whom I acknowledge my cordial thanks for his help in preparing this article). The incident took place during a tour in the south of England, when, after a most successful concert in Weybridge, Kreisler retired to rest, leaving strict injunctions that he was to be called at an early hour, as he was due to play in another town the next night. On going to arouse him, Mr. Boycott was astonished to find him busy at work on a score, and it transpired that he had spent the whole night in revising the entire orchestral accompaniments to Wieniawski's "Airs Russes" for that day's rehearsal, and had, moreover, written a fine accompaniment for the harp.

It may be news to many to know that if the Fates had decided in favor of the piano, the name of Fritz Kreisler would probably have been handed down as one of the finest pianists of the day; and it is related of him that, being engaged to play Mendelssohn's concerto with a well known amateur orchestra in London, and having traveled all night to be in time for rehearsal, he arrived, to the dismay of the conductor, minus his fiddle. To the astonishment of all present, he sat down at the piano, and played the entire work from memory, pointing out his wishes so exactly, that the evening's performance went without a hitch.

Like most celebrities, the genial violinist does not escape the attentions of autograph hunters and others of that kind; and he tells with great amusement of the lady who, when asking him to give her some lessons, also requested him to tell her what the fare would cost her. Hundreds of demands for photos, tickets, pieces of his violin strings and such trifles arrive every week, accompanied in most cases by an amount of flattery which would turn the head of a man of less well balanced mind. Fortunately the recipient of these honors is not likely to be influenced by them in any way, as he is much too sane and level headed to be an easy prey to empty compliments; in fact, he gives one the impression of being a man of very fixed ideas and determined will, and not easily to be moved from what he considers right when once he has thought the matter out and decided upon a course of action. He is a very genial companion, a forcible and polished talker, and possessed of a strong nature, which, combined with an exceedingly courteous manner, makes him a conspicuous figure in social as well as in artistic life.

Many of the greatest musicians have offered their congratulations on Kreisler's recovery from his recent most serious illness, which he was enabled to pull through thanks to the unremitting care of his wife, and the help of a strong constitution. That the congratulations are sincere no one who knows him will doubt, for the musical

world can ill afford to contemplate the loss of such a fine musician and worker for the highest ideals of art. Therefore I am sure that MUSICAL COURIER readers will echo heartily those sentiments which wish him warmly the best of health and success for many years to come.

#### Madame Tetrazzini in Paris.

Madame Tetrazzini's tremendous success in Paris recently was made the subject of special comment in "Reflections," and the opinion of the editor in chief of THE MUSICAL COURIER is echoed most enthusiastically by the entire Paris press, from whose superlative praise some excerpts are culled and presented herewith:

The Parisian debut of Madame Tetrazzini has been what one could expect from the extraordinary reputation which the eminent singer enjoys. Nevertheless I may admit it today, it is not without apprehension that a number of Parisians went to the Trocadero. So many artists constantly come to us from abroad, preceded by reputations, as flamboyant as unjustified, that we have ended by becoming distrustful. We wish to see with our own eyes, to hear with our own ears, before believing. Very well! We have just seen, or rather heard, Madame Tetrazzini, and we have much pleasure in acknowledging that for once here is a reputation not in the least exaggerated. Some say she is a "new Patti." I am inclined to believe that there is no exaggeration in this comparison. I confess that, for my part, I have never heard Patti; but I can hardly imagine that she could have been better than Madame Tetrazzini. Beautiful tone in the upper as well as in the medium voice, crystalline limpidity, extraordinary range, it is veritable perfection. And such facility of emission! Nightingales do not sing with more ease. Assuredly the diva is thoroughly Italian, and arias with vocalization are her triumph; but in this genre one could not imagine more perfect virtuosity. The enthusiasm of the immense and elegant audience which filled the grand hall of the Trocadero reached its height after the polonaise from "Mignon," Madame Tetrazzini, who had already sung a scene from "Lucia di Lammermoor," an aria from "La Traviata," and the waltz from the "Pardon de Bloemmel," added without too much entreaty several supplementary numbers, and was forced to return an interminable number of times to bow. Are we not to be permitted to hear her again, and more at length, on one of our great Parisian stages?—Comœdia.

As we expected, the grand fête organized for the benefit of the sanatorium at Larné, under the patronage of the Duchesse de Noailles, president, of Madame François Froment-Meurice, the Duchesse de Guiche, and the Comtesse de Fels, vice presidents of the institution, was a very great success. All the artists who lent their gracious assistance to this delightful manifestation of charity really surpassed themselves. A little incident: Madame Tetrazzini, suddenly noticing in one of the first rows of seats the Countess de Guerne, née Segur, applauding her, the celebrated diva of Covent Garden threw her from the stage a superb blossom from the bouquet which had just been handed her, and the public, by whom this had not passed unremarked, applauded more furiously than ever.—La Gaulois.

Madame Tetrazzini, the celebrated prima donna, who sang for the first time in Paris, had a veritable triumph. Her powerful voice and of admirable timbre amazed the audience, and was greeted with unending bravos.—La Presse.

A very great success for Madame Tetrazzini, who was acclaimed and encored.—Figaro.

All applauded the marvelous voice of Madame Tetrazzini.—Paris edition New York Herald.

It was evident from the beginning of the grand concert at the Trocadero, Paris, yesterday afternoon, that the audience was eager for Madame Tetrazzini to appear, and that it was to hear her that everyone had come. When at last she made her first appearance on a Paris platform she was greeted with thunders of applause. After each piece rapturous applause mingled with shouts of "Brava!" filled the vast hall, increasing in volume until it became a mighty roar of enthusiasm as she kissed her hands to the audience again and again, and opened her arms as if to embrace the whole assembly

in answer to their welcome. Tetrazzini gratified her audience with two encores, but if they could have had their way she would have given a hundred and two. The praise for Tetrazzini's marvelous technique and wonderful voice was unanimous and spontaneous. Another ovation greeted Madame Tetrazzini as she drove away from the building, which would have proved to her, had proof been needed, that she had already entered the hearts of the Parisians, as she has formerly done those of the Londoners and New Yorkers. Such a demonstration is rare in Paris, and it was curious to see splendidly dressed ladies and gentlemen keeping their carriages waiting in order to get a glimpse of her. The huge Trocadero auditorium was being crammed from floor to ceiling.—Daily Mail.

Her various numbers permitted us to appreciate all the qualities of the celebrated cantatrice, the incomparable timbre of her voice, at once vibrant and limpid, the velocity of her vocal mechanism, and the indefinable charm of her art of phrasing. The manner in which Tetrazzini interpreted the different composers, giving to each the suitable character, vividly piqued our curiosity. The aria from "Lucia" is Italian vocalization, but vocalization which calls for expression and shows how right were the Garcias in maintaining that roulades and trills, well understood and suited to the situation, were an excellent means of dramatic expression. The Tetrazzini as interpreter of this music is incomparable in the art of reconciling virtuosity and sentiment. It is impossible to dream of more grace, more flexibility, in rhythm and more brio than she gave to the famous polonaise from "Mignon," nor more accent than she lent to the pathetic phrases of "La Traviata." Finally, the Tetrazzini, in her manner of emitting the tone forte, of holding it, dropping it a moment to take it up again piano, in a timbre of ineffable purity and sweetness, seems to me to have no rivals. I long to hear her in such a role as Rosina, for instance, and this is assuredly the wish of all those who acclaimed her yesterday, for I do not remember ever to have seen in an auditorium more spontaneous, more frenzied enthusiasm. It would be impossible for a singer, however great her celebrity, to make a more really triumphant entrée at Paris.—Les Nouvelles.

#### Music in Kirksville.

KIRKSVILLE (Mo.) NORMAL SCHOOL, June 7, 1909.

The members of the Men's Music Class presented Captain Gebhart with a very handsome baton, showing in a measure their appreciation of his work.

Miss Grace Foncannon, a member of the class of 1909 and a graduate of music in the Normal School, has been elected to the position of music supervisor at Cape Girardeau. She succeeds Miss Hattie Moore, who was a Kirksville music graduate.

Mr. Rineheart, a dealer in pianos and talking machines in this city, gave a concert at the auditorium exercises last week. He brought two of his talking machines and played such records as "Hallelujah Chorus" from the "Messiah," "Miserere" from "Trovatore," and arias sung by Caruso.

The members of the Form Class have just completed their cantatas. They have been working on these compositions for several weeks and the experience is very valuable. They will begin the study of instrumental forms in a few days.

President John R. Kirk has gone to Denver to attend the N. E. A. convention and to read a paper on the music of the Kirksville School, before the music teachers' section.

CLARA SANFORD.

Constantino, the excellent tenor, is winning brilliant laurels in Buenos Aires at the present time.

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## MUSIC IN LOS ANGELES.

LOS ANGELES, Cal., July 3, 1909.

The musical season closed with the musicale of the Dominant Club, given this afternoon at the residence of Mrs. George J. Birkel. The program included "Les Contrastes" (Moscheles) for two pianos, four performers, by Mesdames W. F. Botsford, G. S. Marygold, Harry Clifford Lott and Clara Bosbyshell. Songs by Schubert were sung by George Walker, recently from Berlin. "Tanzlied," "Wecke nicht den Schlafenden" (two voice canons by Reinecke), "Now is the Time of Maying" (Templeton Strong), "Glide on Swiftly" (Delibes) "The Rose and the Moth" (Abbie Norton Jamison, a member of the club) were all delivered by a ladies' quartet consisting of Mesdames Bertha Vaughn, C. G. Stivers, Misses Katherine Ebbert and Beresford Joy, and Aria from "Louise," "Romance" (Debussy) were done by Mrs. Ben Lathrop of New York. A number for two pianos, "Danse Profane and Danse Sacré" (Debussy) had Mesdames Marygold and Botsford as performers. Fannie Dillon was heard in her own piano compositions.

The last concert of the Ellis Club (male chorus) was one of the best ever given by this fine organization. J. B. Poulin was the conductor. The program consisted of "War Song" (Edgar Thorn), "Clouds," "Sunshine" (Schelling), Neidlinger's "O Mother Mine," "The Bailiff's Daughter" (Cutter), "Song of Araby" (Protheroe), Dudley Buck's "Twilight" and "To the Genius of Music" (Mohr), in which Florence Pearce Wadsworth sang incidental soprano solos. She also sang an aria from "Madam Butterfly" and the "Jewel Song" from "Faust." The Ellis Club numbers sixty members and gives four concerts yearly. The financial support of the club is derived solely from associate members elected by active club members.

The Orpheus Club, a smaller and younger chorus of men's voices, gave its closing concert Tuesday evening. Assisting the club were Nuncie Sabini Bittman, contralto, and Ralph Ginsburg, the talented sixteen-year-old violinist, pupil of Arnold Krauss. Their numbers were "Ah, mon fils," Meyerbeer; "My Lover He Comes on a Skee," Clough-Leigher; "I Know," Chas. Gilbert Spross; the D minor concerto, Vieuxtemps; "Ave Maria," Schubert-Wilhelmj, and "Zigeunerweisen," Sarasate. The club numbers included "Sunset" (Van de Water), "I know not" (Storch), "The Plainman's Song" (Paul Bliss), Hoffmann's "Waltz Song" and "Three Little Chestnuts" (Clifford Page). Joseph P. Dupuy is conductor and Ada Marsh Chick, accompanist. The concerts rank very high.

The pupils of Waldo F. Chase gave a piano recital last week. Those who assisted were Johanna Nielsen, Lillie McBean, Ethel Wyatt, Dorothy Leonard, Ethel W. Putnam, Mr. Chase, and Ethel White.

Beresford Joy presented her pupils in two recitals this week. Among the songs were: "Dost Thou Know That Sweet Land?" ("Mignon"), Thomas; "Who is Sylvia?"

Schubert; "Songs My Mother Taught Me," Dvorák; "Nymphs and Shepherds," Purcell.

Tom Karl, the tenor, who has lived in Los Angeles and Pasadena for several years, will return to the East next week to resume teaching there.

Dalhousie Young leaves for a trip to Japan soon, returning here for another winter. He has just completed music for a pantomime play, "Pierrot and Pierrette," which is to be given in London in the near future.

At the testimonial tendered to Eugene Nowland this evening, the play, "The Violin Maker of Cremona," was repeated and a program given by Harrison Williams, who played several Chopin etudes, and Beatrice Hubbel Plummer, who sang a song, "Query," by Mr. Nowland. Harry Girard did a group of songs.

BLANCHE ROGERS LOTT.

## Scholarships at Von Stein Academy of Music.

Thursday afternoon, July 1, at the Von Stein Academy of Music in Los Angeles, Cal., three free scholarships were awarded to the institution's most industrious students. A large audience was present when Mona Newkirk, not yet fourteen years of age, received the first prize, consisting of two free terms of music valued at \$160. The little girl responded to the cheers by performing excellently the big Mozart sonata in C minor, adding as encore the G major prelude by Chopin. This is the third time in succession that Miss Newkirk has won the prizes offered for industry by the Von Stein Academy, winning second prize in the first competition and receiving first prizes in the following and present contests. That this young musician seems destined for a brilliant future is not doubted by those who have heard her perform from memory such compositions as the larger Beethoven sonatas, his concerto in C, Chopin's etudes, valse, preludes, Beethoven variations, Schubert impromptus, Mozart sonatas, Bach fugues and preludes, and various other works by the great masters, too numerous to mention. This fact becomes more impressive when it is taken into consideration that this young girl has studied only three years, receiving instruction from Heinrich von Stein from the very beginning.

The second prize was taken by Clara Russakov, who in the preceding competition gained like honors. She gave a most finished reading of Chopin's scherzo in B flat minor, plainly showing her very substantial training and faultless memory. Miss Russakov's repertory includes a number of Beethoven concertos, and the principal sonatas by the same composer, Bach's preludes and fugues, Chopin ballades, scherzi, preludes, etudes, valse, polonaises and nocturnes, Liszt's rhapsodies, Brahms' rhapsodies, etc., Schubert sonatas, impromptus, Tausig's concert arrangements of celebrated virtuoso numbers; in fact, she has had the advantage of thoroughly mastering an astounding portion of the best piano literature under the guidance of Mr. von Stein. Having accomplished this, at the age of

seventeen, the young lady has every right to consider herself to be reckoned with as a pianist in the near future.

The third scholarship prize went to Nellie Brigham (of the piano class of Miss Juliet von Stein) who delighted her hearers with the rendition of a gigue by Godard in clean cut style and with charming simplicity.

Other students, very nearly equal in score to the winners and who received "certificates of praise" and performed worthily were as follows: Raymond Schouten, a sonata in C by Haydn; Dora Brown, "Polish Dance" by Scharwenka; Clarence Bates, who scored the highest pianistic honors of the occasion, playing the B flat major impromptu by Schubert, with a tonal and technical mastery, with a quiet dignity, which made it difficult to believe that a young American lad of fourteen was at the piano. His encore, the "Nel cor piu" variations by Beethoven, only served to deepen this impression. This young pianist, has at his fingers' ends a repertory of which any finished musician might well be proud. Besides, like most of Mr. von Stein's pupils, he is equally well prepared in the theory of music. This in itself explains the success of the Von Stein disciples and really is the secret of the Leschetizky method as used at this school.

The next six months will be used by the students to gain further honors and the competitions will be much more interesting than ever.

## Thomas Beecham as a Composer.

Thomas Beecham, founder and conductor of Beecham's London Symphony Orchestra, showed his genius for orchestral music at an early age. As a child he evidenced great talent for singing and piano playing, and during his school life he added to musical literature to the extent of songs and several small orchestral works, some of which were brought out under his direction while he was at Oxford. Since then he has written a large number of songs, various choral and instrumental works, and two operas. Mr. Beecham also has endeared himself to the London public by his intelligent interest in the work of modern composers, and has introduced many new compositions of great value. One of the principal composers brought into prominence by Mr. Beecham is Frederick Delius, whose works are to be introduced to American audiences when the Beecham Symphony Orchestra tours this country next spring.

## One of Europe's Real Successes.

Among R. E. Johnston's attractions for next season will be Elsie Playfair, an unusually gifted violinist, whom the English critics praise in the highest terms for her almost masculine power and assurance, her beauty of tone, and "the tender poetry of her readings." Miss Playfair is related to the English peer, Lord Playfair. Her musical education was obtained for the most part in France, where she appeared with great success at a very early age. She is today to be counted with the few real instrumental successes of Europe. Her big tone and brilliant style will make her a much sought for soloist with the leading orchestras, and it is expected that her American tour will include a large percentage of her orchestral engagements.

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**A New Concert Favorite.**

One of the foremost concert stars of last season was Frieda Langendorff—"the stately Frieda Langendorff," as one of the New York papers called her—who made her debut in the American concert field.

Previous to last season Madame Langendorff was known only for her work in grand opera, and particularly for her magnificent Wagnerian interpretations. She has sung at the Berlin Royal Opera, the famous Wagnerian Opera at Bayreuth, at Vienna, Dresden, Hamburg, Wiesbaden, etc., and the New York Metropolitan Opera. Her first professional engagement was at the Opera at Strassburg, Germany, seven years ago. Since then Madame Langendorff's art has gone on broadening, her German temperament has developed, and her voice has grown even more full and resonant, until today she is one of the best equipped artists before the public.

Her first season in American concert work carried her to the Pacific Coast, where she sang about fifteen concerts from Oakland to San Diego, her work receiving the most enthusiastic praise from the press. She had a tour in the North and Middle West, and one in the South, and everywhere she was hailed as the possessor of one of the most beautiful and remarkable voices before the public. In the spring she completed her season by a tour with the Dresden Philharmonic Orchestra, making nineteen appearances with that organization.

"Madame Langendorff's voice is comparable with that of the best contraltos ever heard in America," says another critic. "It is a mezzo-soprano of unusual volume, depth and range, of fine timbre, with a tinge of contralto quality. Her personality is strongly marked and intensely dramatic, a gift inherited from her mother and one which nearly sent her onto the stage before the possibilities in her unusual voice turned her thoughts toward grand opera."

Madame Langendorff has still another talent, the pursuit of which might easily have brought her fame, and that is painting. Before taking up her musical education she had brought her practical knowledge of this art to a high degree of perfection and many of her friends were sorely disappointed when she gave it up for music. As her name indicates, she is of German parentage, being born in the Province of Silesia, Germany. While her operatic experience has served to intensify her love for the dramatic, her genuinely poetic German temperament makes her interpretations of the German lieder and the ballad styles of all languages things of beauty.

Not many singers before the public today are so richly equipped by nature and training for a high place among the elect.

Here are a few of the Langendorff press opinions:

In addition to those mentioned was Frieda Langendorff, a soprano with a voice of much richness and power.—New York Times, November 16, 1908.

She has a powerful voice of wide range and under perfect control.—Brooklyn Eagle, November 16, 1908.

Frieda Langendorff sang songs of Franz, Von Flitz, Schumann and others with plenty of voice and expression. Mary Turner Salter's pathetic "Cry of Rachel" she invested with uncommon dramatic fervor.—New York Herald, November 16, 1908.

Frieda Langendorff sang the aria "Hear Ye Israel" from the "Elijah" so as to win several recalls.—New York World, January 22, 1909.

Frieda Langendorff made a favorable impression by her rendering of the solo from "Elijah," "Hear Ye Israel," her full mezzo-soprano voice filling the house in all parts.—New York Globe, January 22, 1909.

**DRESDEN PHILHARMONIC ORCHESTRA TOUR.**

Langendorff is a mezzo-soprano of rare sweetness and power.—Piqua Dispatch, May 12, 1909.

Here is a voice, beautiful, strong and flexible, which possesses

in spite of its high range, that warm alto quality to be found so rarely.—New Castle Herald, May 14, 1909.

She possesses a mezzo-soprano voice which is both vibrant and haunting.—Detroit Press, April 18, 1909.

Frieda Langendorff has a voice that is wonderfully rich in the depth of its alto notes and in its extraordinary range. Her voice is an example of an unusual blend of lyric and passionate power.—Knoxville Sentinel, April 20, 1909.

She sang with superb coloring, nicety of tone and dramatic fervor.—Syracuse Post-Standard, April 14, 1909.

Madame Langendorff's artistic gifts have shown brilliantly throughout the festival and the memory of her attractive presence, her rich and expressive voice and her dramatic talent as a vocalist



Photo by Aimé Dupont, New York.

FRIEDA LANGENDORFF.

will long abide with her delighted Syracuse hearers.—Syracuse Herald, April 15, 1909.

The opening selections by Madame Langendorff showed up the remarkable range of her voice, and was greeted with the most ecstatic applause.—Atlanta Constitution, May 7, 1909.

With a wealth of dramatic feeling excellently sustained by the vast power of her mezzo voice, which filled the great Auditorium and yet left the impression of ample reserve behind it.—Atlanta Georgian, May 7, 1909.

Her voice is a rich organ of wonderful beauty, great range and power, and managed with art, intelligence and true musical feeling.—New Orleans Item, May 2, 1909.

Madame Langendorff is the possessor of a mezzo-soprano voice of extensive range and beauty. It is an even voice of great power and she sings in a most excellent style.—New Orleans Picayune, May 2, 1909.

Madame Langendorff, the eminent contralto, made her first appearance during the afternoon, and save Schumann-Heink, whom she resembles in voice, there has been no contralto heard in New Orleans since Scatchi who has so grand a voice, uniformly powerful in all its part and directed by a lyric talent of the first order.—New Orleans Times, May 2, 1909.

**Janpolski Buxier than Ever.**

The summer season seems to have brought no cessation of Janpolski's popularity and the demand for his services, as he has been traveling extensively during the past few weeks and singing everywhere with his customary success and mastery. Four recitals were given by Mr. Janpolski in less than a month at Seattle, and all his other work has been in proportion. The best proof of the fact that the baritone has made an impression equaled by but few other singers who ever visited Seattle, lies in the circumstance that he went there for only one concert (to open the Auditorium with the Schubert Club at the Exposition), and scored such an instantaneous hit that Mr. Chilberg, the president of the Exposition, immediately engaged him to give a concert in connection with the Seattle Symphony Orchestra, and the citizens of the city requested Mr. Janpolski to arrange a song recital of his own. The leading Seattle paper was enabled to speak as follows about the Janpolski doings in that town:

A large number of friends and admirers of Albert G. Janpolski heard the eminent Russian baritone in song recital last night at the Boylston Avenue Unitarian Church. Mr. Janpolski has not been heard here to better advantage than under the conditions afforded last night. His voice is both gloriously rich and tenderly appealing, and his versatility was well displayed in the wide range of excellent offerings covered by his program.

With the exception of the group of Russian folk songs, in the interpretation of which Mr. Janpolski excels, the program was typically of the recital order. It contained several arias and a group each of Italian, German and English songs. In the latter group were several songs by American composers, among them two by Frederic Fleming Beale.

In "Verrath," by Brahms, Mr. Janpolski showed best the breadth of his musicianly qualities, and the lyric beauty of his voice in "Tyrannic Love," from Handel's "Sussana." The beautifully synoposed measures of Grieg's "Wasserlilie" were given with telling effect.—Post Intelligencer.

When Albert Gregorovich Janpolski appears in recital next Thursday evening at Unitarian Church the occasion will stand unique in the musical history of Seattle, as it will be the first time that any singer has ever appeared three times in concert within a month before a Seattle audience. Indeed, heretofore the rest of the noted singers that have visited Seattle have been considered fortunate if they were able to draw large houses two consecutive seasons.

When Mr. Janpolski sang here last year for the first time for the Schubert Club he came practically unheralded and achieved a great triumph. His return this year aroused great interest and a large audience greeted him at the Schubert Club concert at the Auditorium, and the artist justified the impression he made last year. In addition to the lieder and classics of a recital program he added two big operatic arias that served as a splendid vehicle for his glorious voice and wonderful character portrayal. When the fair management prevailed upon Mr. Janpolski to sing at the amphitheater in the open air, with the Symphony Orchestra, an audience of 4,000 people sat out in the broiling sun on the hottest day of the year listening to every tone until the last note.

A program comprehensive and versatile has been arranged and promises to be one of the most interesting that the singer has presented here. One of the characteristic attributes of Mr. Janpolski's singing is that it appeals to all classes, from the musician to the non-musical. When asked the other day to account for it, he said:

"Do you think I really do? Do you think I please the unmusical and make them enjoy the better music? It has been spoken of before. I confess it is my dream and, I hope, my mission to be able to present the best compositions in such a way that it will bring them within the comprehension of the unstudied listener."—Post Intelligencer.

**Jomelli Wanted on the Coast.**

It now is expected that Madame Jomelli will make a four weeks' tour of the Pacific Coast during the latter part of October and early November. Many inquiries were received from this section last season, when Jomelli scored such a popular success throughout the South and Middle West, and the interest she excited has resulted in substantial offers from prominent Coast managers. Madame Jomelli goes abroad next month for a much needed rest before commencing her fall tour.



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LEIPSIK, June 29, 1909.

The recent cycle of Wagner operas embraced all that master's works except "Parsifal." The performances were given on a scale of excellence far beyond that which might be expected of an ensemble required to carry so large a repertory that it is practically impossible to devote extra time to the ample rehearsing of individual works. The chorus was remarkably good and sang with precision and spirit throughout. Especially in "Meister-singer" and "Lohengrin" an unusual improvement was noticeable. Jenny Osborn-Hannah, Fräulein Schubert, Jacques Urlus and Walter Soomer proved most conclusively that Leipzig has an array of artists of the very highest rank. Mrs. Osborn-Hannah as Senta, Elsa, Elizabeth and Sieglinde again displayed those remarkable vocal and histrionic abilities, which have earned for her an enviable reputation in Europe and America. The refined and chaste style of singing and acting peculiar to this artist should serve as an example to those who rely on shouting to win success. Fräulein Schubert as Brunnhilde left scarcely anything to be desired, as she is the fortunate possessor of a voice of unusual range and volume which never shows the slightest tendency to tire out toward the end of an opera. Her acting is always convincing and often thrilling in its dramatic intensity. Her Isolde also deserves special mention. Jacques Urlus, tenor, covered himself with glory in all the principal roles, and it may well be doubted whether there is another who can sing Tristan and Siegfried as he does. As an example of vocal endurance he certainly stands as a model, for the longer and more taxing a part may be, the stronger and richer his voice grows. He always sings better the last part of a role than the first. After each act of Siegfried, great applause greeted this noble artist, who includes not only Wagner operas in his repertory, but also the principal Italian and French works, and is besides one of the few great interpreters of classical and modern oratorio in Germany. Walter Soomer is well known to America patrons of opera, and regarding him one can only repeat a fact already recognized, that he is always a superb vocalist and a most sympathetic and satisfying artist. He will sing in Bayreuth during the summer and return to New York in the fall. Conductor

Richard Hagel also came in for a goodly share of laurels. With the exception of occasional overloudness the orchestra contributed its full share toward making the cycle so eminently successful.

\*\*\*

Mrs. Osborn-Hannah, who has been engaged for the Metropolitan Opera, bade adieu to the Leipzig public on June 24. For her farewell appearance she had selected "Madam Butterfly," the great success of which (in this city) has been largely due to her extraordinarily fine portrayal of the little Japanese. She makes of this role an exquisitely touching performance. The distinguished audience, which had assembled to honor the departing favorite, completely overwhelmed her with applause, forced her to appear innumerable times, and would not leave until she had made a short address, expressing her gratitude and thanks. The stage was literally covered with floral tributes. Mrs. Hannah has a host of admirers here who will not soon forget her. Besides her operatic activities,



CARL REINECKE.

Mrs. Hannah has sung frequently in the Gewandhaus and in oratorio, always receiving the highest praise from press and public.

\*\*\*

An International Exhibition of Music Trades took place in this city early in June and was well attended. Besides numerous mechanical appliances of unusual interest there were to be seen many rare old stringed instruments in-

cluding five Stradivarius and four Guarnerius violins. One violin shown is constructed completely of ox horn and is said to be the only one of its kind in existence. Its value is estimated at about \$25,000. Two generations were occupied with its completion and after the back was finished twenty-three years elapsed before a suitable piece of horn could be found from which the upper half could be made. The tone drawn from this instrument is small and of a peculiar dull sweetness, which makes it of little value for practical purposes. It is also far too heavy to be held for any length of time in a correct position. It dates from 1843.

\*\*\*

Immediately after the gala performance of "Meister-singer," Jacques Urlus was invited by the conductor, Felix Mottl, to sing "Tristan" at the Munich Festival this summer. The invitation has been accepted.

\*\*\*

Carl Reinecke, the famous pianist and composer, recently celebrated his eighty-fifth birthday. He is not only in excellent health, but is still composing, a concerto for flute and a string quartet just having been finished.

C. WALDEMAR ALVES.

**Ordered: One Pedestal.**

3 WEST NINETY-SECOND STREET,  
NEW YORK CITY, July 1, 1909.

If not considered unwarrantable or presumptuous on my part, I write to ask for the name of the author of "Variations," page 21, in THE MUSICAL COURIER of June 30. The writer certainly deserves to be placed on a pedestal for the very original wit and spontaneous humor of that article. It is excruciatingly funny, and even to think of it is to laugh. We have been simply convulsed every time we have read it, and if every one to whom we have spoken in regard to it buys the paper another edition will be necessary.

For its keen appreciation of present day conditions and the perfectly natural and unforced expression of the humorous element, that article is above any humorous musical sketch ever written. It is good for the "blues" and will prove a better tonic than medicine. The writer of such inspirations deserves to be considered a public benefactor. Let him continue the good work.

Very truly yours,

B. MARGARET HOBERG.

The festival plays in the Munich Prince Regent Theater this year include three performances of "Tristan and Isolde" (August 12, August 25 and September 6). The part of Tristan will be sung by Urlus, Knote and Kraus. Fräulein Fassbender and Madame Burk-Berger will appear as Isolde. The other parts will be distributed as follows: Marke Bender and Gillmann; Kurwenal, Bauerberger and Van Rooy; Melot, Brodersen; Brangäne, Madame Prende-Matzenauer and Fräulein Ulbrig; Herdsman, Hofmüller; Pilot, Lohfing; Sailor, Walter and Buysen. The musical management will be in charge of Felix Mottl.

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## A MUSIC DRAMA.

(BY COURTESY OF THE WRITER.)

### Dramatis Personæ:

Dorcas Ducats, pianist, in quest of a career.  
Mama Ducats, first aid to the career.  
The Rajah, musical manager.  
Secretary to Rajah.  
Time—Present.

Place—According to one's experience.

MAMA DUCATS—No, Dorcas, the "lady-finger" must not manage you, you must have the Rajah. You must have good press notices, and you just heard what Mr. Buzz, of the Tiger & Zealy firm, said, that if the Rajah manages your recital, you will get better press notices, but that you must not bow the knee too humbly to him.

DORCAS—We might at least go over to Shrimple Hall and see the lady-finger.

MAMA DUCATS—No, we shall go right down to the Rajah's office, and "beard the lion in his den."

(DORCAS and MAMA DUCATS ascend on the elevator to the sixth floor of the Tower Building and timidly enter the Rajah's suite.)

RAJAH'S SECRETARY—What can I do for you?

MAMA DUCATS—We would like to see the Rajah on important business.

RAJAH'S SECRETARY—Professional or social?

MAMA DUCATS—Professional, of course; we have never been introduced to him.

RAJAH'S SECRETARY—What name, please?

MAMA DUCATS—Mrs. and Miss Ducats.

THE RAJAH—Show 'em in.

(Enter Mrs. and Miss Ducats to the sanctum sanctorum, making the proper salaam and obeisance.)

THE RAJAH—Well?

MAMA DUCATS—We wish to consult with you about my daughter, Miss Ducat's, career.

THE RAJAH—I'm not interested in careers.

DORCAS—But so much depends on who shall manage my metropolitan recital, and we have been told—

MAMA DUCATS (waving her hand to Dorcas)—Ssh. I'll talk to the Rajah.

THE RAJAH—Well?

MAMA DUCATS—My daughter, who is a phenomenal pianist, must have a metropolitan hearing. No other lady pianist of the day can approach her, and we wish you to manage her concert.

THE RAJAH—Oh, a pianist. What piano?

DORCAS—The X—

THE RAJAH—Blank, Blankety, Blank.

MAMA DUCATS (greatly horrified and about to faint, hastens to say)—But we can use another piano.

DORCAS—No, I won't use any other piano, I can't play on any other piano, and besides—

MAMA DUCATS—My dear, please let me attend to those details.

THE RAJAH—Well?

MAMA DUCATS—We shall be glad to arrange with you about a piano, but what will you charge to manage the concert?

THE RAJAH—Charge! I never charge anything. There is no money in it for me, there is no money in the managerial business. I'm in it because I like it. It's my hobby.

I am a philanthropist. My father was a rich man, a banker, and I am in the business for art's sake.

DORCAS—How noble!

MAMA DUCATS—How different!

DORCAS—Yes, we were told—

MAMA DUCATS—Hush, Dorcas (and, warming up to the subject, Mama Ducats rattles on): You see, your highness, I manage all my daughter's affairs; since her father, my husband, died, all the cares have fallen on me. You must have heard of my husband, Pooh-Bah, the most high everything of the Omaha Stock Exchange? When Dorcas was only three years old she could play all the tunes her father used to whistle, and he decided she should be a musician, and we came East and went to Europe, and she studied with Herr Flat-Hand for fifteen years, and now she must have her American debut.

THE RAJAH—It didn't spoil her looks. She's a pretty girl.

MAMA DUCATS—Oh, thank you; and you think her pretty?

THE RAJAH—Some. I'll take her.

DORCAS—Oh, thank you. Herr Flat-Hand always said I should come to you.

THE RAJAH—He wrote me about you.

DORCAS—How sweet of him!

MAMA DUCATS—But about the concert.

THE RAJAH—It will cost you a thousand dollars.

MAMA DUCATS—I thought you said—

THE RAJAH—Nothing in it for me—nothing. The hall, printing, advertising, eat it all up. Nothing left. I'm only taking you because you were Herr Flat-Hand's pupil. He is my foster brother. I'll get you your audience and you do the rest.

DORCAS—Herr Flat-Hand never mentioned any relationship.

MAMA DUCATS—Please talk business, Dorcas. (And to THE RAJAH): We could sell many tickets ourselves.

THE RAJAH—Go ahead.

MAMA DUCATS—And if we take in more than a thousand dollars?

THE RAJAH—You can have it.

MAMA DUCATS—Thank you.

DORCAS—I would like to play in November or the last of January, as we shall be away a great deal.

THE RAJAH (consulting his books)—I can give you December 24 or January 1.

MAMA DUCATS—But we won't be here then, and that is an awful bad time of the year.

THE RAJAH—Those are the only dates I can give you.

DORCAS—Why, I won't be here at all at that time. I have some recitals for the Doe Run Music Club, and the Red Bud Ladies' Musical Club, both in December, and I am invited for the holidays.

MAMA DUCATS—Dear me.

THE RAJAH—I will give you a joint appearance with Juliet Saccharinea, the soprano, who will be in this country at that time. She will add to your prestige.

MAMA AND DORCAS (both greatly confused but silent).

THE RAJAH—I leave at 2.30 this afternoon for the cure, my winter cure.

MAMA DUCATS—Then we must hurry our negotiations. But how about the press notices?

THE RAJAH—Have you your check book with you?

MAMA DUCATS—Yes.

THE RAJAH—You write your check for \$1,000. I'll give you the prestige of my name, and a joint appearance with Juliet Saccharinea, January 1, and you needn't worry about the press notices.

MAMA DUCATS (takes out check book, writes check, after which it changes hands).

THE RAJAH (to secretary)—Miss Oates, call up the Daily Triumph and ask for "Grandma."

THE RAJAH—Hello, "Grandma." Have a little dinner to-morrow night. Come over. Got a new name for you to write about.

DORCAS—Oh, how glorious!

MAMA—Hush.

THE RAJAH—Mrs. Rajah and myself will be pleased to have you and Dorcas dine with us to-morrow evening at 6 o'clock, and meet "Grandma," the critic of the Daily Triumph.

BOTH MAMA AND DORCAS—Oh. Thank you so much.

RAJAH (again to secretary)—Miss Oates, call up the Daily Between Seas and ask for the "Mutt."

MAMA (aside to Dorcas)—A peculiar man.

DORCAS—Very eccentric.

THE RAJAH—The Between Seas? Is that you "Scrapper?" Well come over to dinner to-morrow night. Got a peach for you. She will give you her picture. Has your wife returned from her visit to Madame Hutmacher's villa?

DORCAS (aside to Mama)—Should we really accept?

MAMA—Hush.

THE RAJAH—Good day, ladies, until to-morrow evening.

MAMA AND DORCAS—Thank you so much.

THE RAJAH—Good day.

THE WRITER.

### Tuneful Tones on Trains.

To the manifold attractions offered to travelers on the fast trains of our great railways one of the lines leading out of Chicago to the West has added the talking machine, and has contracted for a dozen machines to be furnished within a few days, at an expense of nearly \$5,000, including the music.

The company will place one of these talking and singing machines in the observation car. The provision of high class music in connection with transcontinental travel is due to the fierce passenger competition between Western roads.

The company got into the game by announcing the provision of women stenographers and a clothes pressing attachment, free of charge, and now musical programs have been added.

The talking machines are to be operated by the stenographer, and there are to be two regular concerts daily, matinee and evening. The afternoon concerts are made up of the lighter compositions, but the evening performances are to be grand opera, with Caruso, Sembrich and other stars.—New York Mail.

### Caruso-Schlesinger.

Caruso is in London and will return to Paris July 23, thence on the 24th to Ostend, where, on August 1, he will sing at the Kursaal. Among the numbers on the Ostend program will be Sebastian B. Schlesinger's "Ave Maria," to which Caruso has taken a great liking.

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## MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., July 10, 1909.

Although the season is well advanced when everyone expects a lull in musical happenings, still the "Kansas City Spirit" can boast a record among the musicians so far this summer. There have been a number of very pleasant musicales given recently, and one that deserves special mention was the studio musical of Allee Barbee, Karl Smith, and Franklyn Hunt, in Mr. Hunt's studio, Studio Building. There has been unusual and general praise since the occasion, each artist having surpassed former triumphs. Perhaps this success is due to the fact that the event was delightfully informal, and there is generally always a greater inspiration to excel when there is an intimate feeling between artist and audience. The splendid program follows: "Oh, that We Two Were Maying," Nevin, Franklyn Hunt; "Variations Symphonique," Boëllmann, Karl Smith; "Gretchen am Spinnrad," Schumann, Allee Barbee; duet, "Calm as the Night," Goetz, Miss Barbee and Mr. Hunt; "Requiem," Haner, and "Rolling Down to Rio," German, Mr. Hunt; "Pizzicato," Popper, and "The Swan," Saint-Saëns, Mr. Smith.

From all sides one hears excellent opinions regarding the splendid work Hiner's Band is doing this season. In the first place there is much better material among the musicians in the band at present, which counts for much when one considers that they number only twenty-five, as ability has to take the place of the deficiency in numbers. Ed. M. Hiner, the leader, is an energetic worker, as proved through the circumstance that there have been only a few repetitions in the program numbers since the beginning of the Park contract, which requires a nightly concert during the week and Sunday afternoons. Hiner's Band filled an engagement in Paola, Kan., which won many new laurels for the organization. They drew unusually large crowds.

Several changes have occurred in the plans of some of Kansas City's musicians since the previous letter of the

present correspondent. Rudolf King will have the special privilege of spending some time in study with the famous Busoni during his vacation in Europe this summer.

Charles Cease, baritone, gave a song recital for a few friends. Among the guests were Julius Osher, the eminent composer; Dr. Hiner, O. W. Spencer, and Mrs. Post. Miss Dimm was the accompanist. The "Indian Love Lyrics" by Amy Wood Finden were well sung and received special favor.

The patrons of Electric Park are enjoying a variety of bands this year. Conway's Band won much appreciation during its recent engagement there. Florence Drake LeRoy, soprano soloist with Conway, handles her voice remarkably well. She won much enthusiastic applause for her work. Marco Vessella, who is at Electric Park just now with his band, seems to be establishing as great a reputation in the West as his brother, O. Vessella, enjoys in the East, at Atlantic City.

M. Vera La Quay gave a most enjoyable musicale at her home, 4223 Charlotte street. Those assisting in the program were Ethel Lee Buxton, soprano; Charles Cease, baritone; M. Vera La Quay, violinist; W. Martin, cello; and Jeannette Dimm, piano. A feature of the program was the trio numbers, which commanded much attention. A very pleasant item of news learned during the evening from Mrs. Duncan, informed those present that her daughter was invited to sing for the Empress at Berlin last week. Mrs. Duncan was much elated about the success of their cousin, Arthur Nevin, whose opera, "Poia," is to be produced in the German capital.

Let all those who are lazily inclined stroll up to the Studio Building and hear the good work Joe Hallinan is doing with some of the big concert numbers for piano.

Perseverance and ability are a happy combination, so no doubt the concertgoers will have a treat from Mr. Hallinan soon.

JEANNETTE DIMM.

## Bispham a Busy Baritone.

The "territory" that David Bispham journeyed over in the course of his past season's professional duties constitutes the major portion of the whole United States, for there are comparatively few cities of importance in which the popular baritone did not appear. Simply to travel over this extended area constitutes no small undertaking; but to sing on an average of four times a week during the entire season is a physical feat that would tax the strength of a far younger singer than Mr. Bispham. But just as Mr. Bispham's vocal powers have not only survived, but thrived on many a busy season, so has his health continued vigorous and robust. Perhaps the latter—and the singer's temperate, well ordered life are responsible for his condition. At any rate, no singer before the public today can sing a song with more ease, grace, better rounded voice or more finished art than Bispham; his position in the foremost rank being as sure today as it was a decade or two ago. As for his popularity, the increasing demands on his services each season tell their own story.

In Rowayton, Conn., where Mr. Bispham is spending his summer, the baritone's time is about equally divided between work and play. Bispham is never contented simply to "rest." He must be doing things, and these things, as a rule, tend quite as frequently in the direction of hard labor as they do toward recreation. His series of lecture lessons is attracting advanced music students in numbers from all sections of the country. In addition to the daily demands upon his time that his lectures make, the constant extension of his repertory keeps the baritone, with his assistant, Mr. Rogers, "hard by" the piano for several hours a day. Mr. Bispham is never satisfied with past achievements; new songs and new works are always before him, and his programs are augmented almost weekly with fresh and unhackneyed material.

Under Loudon Charlton's management, Mr. Bispham will resume his concert work in the fall, and his tour for the first half of his season is already well booked up.

## Liza Lehmann to Bring Contralto.

When Liza Lehmann comes to America next season to present her famous music she will be accompanied by Miss Palgrave-Turner, contralto, who has toured with her through the English Provinces as one of the principal interpreters of her music. Miss Palgrave-Turner is an English woman, who is very highly spoken of by the critics for her concert work in London. The Lehmann tour is under the management of R. E. Johnston.

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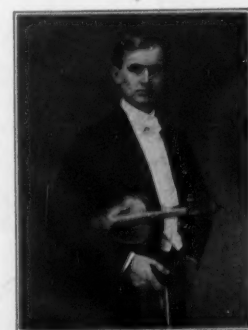
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## Carolyn Louise Willard's Art.

Carolyn Louise Willard, pianist, of Chicago, is recuperating in Denver after a most strenuous season given to professional duties—playing and teaching. Several important bookings are already made by Miss Willard for the coming season. Among these are some return engagements East and in the Middle West, where Miss Willard holds a place second to no professional woman pianist today. Her energy is untiring, and her "grit" and executive ability are splendid, even after the busiest year of her professional career. While Miss Willard has such enduring powers, she is none the less of delicate sentiment, as displayed in her playing, which reflects her as a most faithful exemplar of that great artist, Fannie Bloomfield Zeisler, of Chicago, with whom she has done considerable work in the past, after studying in Berlin. While in the latter city, Miss Willard had the satisfaction of hearing a public performance of her own composition—a sonata for piano and violin—which received the hearty recognition of the critics there. Miss Willard's repertory is extensive, including the classics with the modern novelties. Some recent press notices read thus:

Carolyn Louise Willard, a talented artist from Chicago, played before the members of the Cecilia Club, and it was an artistic treat. . . . Miss Willard showed a perfection of light and brilliant finger technique with really wonderful delicacy of shading. . . . She is an artist of great ability.—Grand Rapids (Mich.) Evening Post.

Miss Willard is the possessor of a clear and facile technique; she has the musicianship, taste and intelligence which make for artistic and prize-merited interpretation. W. L. Hubbard, in Chicago Tribune.

Her tone is solid without being forced.—Chicago Record-Herald.

Miss Willard is a pianist of serious aim who takes art as something to be respected. She demonstrated ability to interpret with sympathetic feeling and fluent execution.—Felix Borowski, in Chicago Evening Post.

The Brahms G minor rhapsody was given with breadth, dignity and sincerity. She showed command of tonal contrasts. . . . Scarlatti numbers displayed lightness and technical clarity.—Glenn Dillard Gunn, in Chicago Inter Ocean.

In Chopin Miss Willard is eminently pleasing. All the tripping lightness, delicate sinuousness of the exotic composer is hers. The ballade moved into sound under her fingers as if every tone were a dearly loved thing to its creator. It is not an easy thing to play, technically and sentimentally.

In technique Miss Willard was equal to her undertakings last evening. Emotionally she is satisfying. She appreciates the values of tones, and molded Schumann's wonderful basses into the velvety background that he intended and which so few artists understand. Her rhythms are most sensitive, and good taste was displayed throughout her performance last evening.—E. K. Wooley, in Chicago Journal.

One of the greatest piano recitals ever heard in St. Cloud. The quality in her playing that most strikes one is its clear intelligence and the technical evenness with which that is made manifest. Miss Willard shows not only breadth of style, but beauty of tone and magnificent technique.—St. Cloud (Minn.) Journal Press.

Carolyn Willard, of Chicago, was the pianist and displayed both brilliancy and sympathy in her various numbers with the Symphony Orchestra.—Detroit Saturday Night.

A soloist was presented with the Detroit Symphony Orchestra, Carolyn Louise Willard, of Chicago, a young pianist, whose big solo was the E flat major concerto of Liszt. Miss Willard plays

seriously and with reverence. Her technical equipment is adequate, and she has a pleasing tone.—Detroit Free Press.

## DENVER MUSIC.

DENVER, Col., July 12, 1909.

Denver has been undergoing a spell of severe thunder



CAROLYN LOUISE WILLARD,  
Pianist.

showers unknown to her since she became a city. Much damage has been caused by cloud-bursts and hail, and some of the mountain railroads have suffered serious wash-outs.

Cavalos' third and fourth symphony concerts, at the Elitch-Lorays lovely gardens, were attended by large, fashionable audiences. The bewitching music, the fragrant flower beds, the cool, shady walks, and the tasteful ideal arrangements of everything connected with the gardens, furnish a source of fine attractions. Society in all its charming loveliness can be seen here on symphony afternoons. As the music is equally well given in the Broadway Theater, it is hard to understand why society does not patronize those symphony concerts more liberally.

Goldmark's "Rustic Wedding" was the main feature of

the third symphony concert. It was well given. Adeline Brooks was the soprano soloist. She has recently returned from Italy, where she has been for several years. Being a Denver society girl, she naturally has many friends. Part of Beethoven's seventh symphony was done at the fourth symphony concert and was well received.

A minuet for strings, by Beethoven, was beautifully read, eliciting a hearty encore. A charming girl, Jean Chappell, played Wieniawski's "Romance" from his second concerto, quite musically. She was encored. Mr. Reilly, a bass singer, with a pleasant voice, sang "Infelice," Verdi, in a way to bring him a rousing encore. It was the best attended symphony concert ever seen at the gardens, and from this it would seem that these concerts are growing in favor.

\*\*\*

The National Educational Association has just closed a week of very successful meetings in the Auditorium and the various churches of the city. Many distinguished educators were present, representing all parts of the country, all shades and degrees of education—political, judicial, economical, musical and moral reform. President Butler, of Columbia College, was one of the leading spirits. There were other prominent, brainy men who took part, but cannot be specially mentioned. The music department did not seem to be composed of the best educational material at command, but they did recommend two important things: that music should be put on the same plane of education, in our schools, colleges and universities, as mathematics; and that our national hymns ought to be rearranged, modernized and made more attractive to school children and young people of our country.

\*\*\*

"Hiawatha" has been given here several times the past week by a full cast of real Indians, who came here from the Government schools to attend the N. E. A., and to show what education will and is doing for them. The perfect representation they gave of "Hiawatha" greatly pleased and delighted the large number who witnessed their performance.

\*\*\*

The White City resort has a band and the Tuilleries also (a good dance band), so Denver is well provided with summer music. JAMES M. TRACY.

## From "Electra?"

Patience—Do you know the name of that piece?  
Patrice—Do you mean the one the woman was singing or the one the pianist was playing?—Youkers Statesman.

The Museum Concerts, an ancient institution in Frankfurt, recently celebrated the hundredth anniversary of its existence. Mengelberg conducted the festival concerts, and among the soloists who were heard with the organization, the greatest successes were scored by Kreisler and Rachmaninoff, who played his own piano concerto No. 1.

ESTABLISHED JANUARY, 1880

GRAND PRIX  
EXPOSITION  
1900PUBLISHED EVERY  
WEDNESDAY

BY THE  
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(Incorporated under the laws of the  
State of New York)  
MARCO A. BLUMENBERG, President  
ALVIN L. SCHWARTZ, Sec. and Treas.  
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MARCO A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JULY 21, 1939  
No. 1330

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MUSIC seems to have the sleeping sickness in  
summer.

"TRILBY" is to be used as the libretto for a grand  
opera. Toe—re—mi—fa!

IN every ton of sea water there is a grain of gold.  
The proportion is about the same in modern musical  
composition.

"WHERE is the American Wagner?" asks a West-  
ern weekly. He invented a very serviceable railroad  
car for traveling in luxurious ease and exclusive-  
ness.

A "SONG of the Suffragettes" is advertised in a  
socialistic magazine, and its editor declares: "The  
music will be heard at the polls of the world."  
Poles, perhaps?

BERLIN's population is decreasing, according to  
a recent census taken there. Coming after the com-  
plaints of the concert flood in the German capital,  
the depopulation item is significant.

CARUSO-CARASA-CASAZZA is a combination of op-  
eratic names which will give the paragrphers on  
our daily press a deal of comic material for next  
season. They get along on so little.

"WHY do they call them 'minor' poets?" asks a  
correspondent. As nearly as a musical newspaper  
can judge, the minor poets are so called because  
they are three times removed from the major.

MANAGER Marc Klaw, recently returned from  
Spain, says that the Spanish dancing in this country  
is superior to that he saw in Spain. Which proves  
merely that Spain sends us some excellent dancers.

Who said that there is no progress in music? In-  
formation is furnished by the Evening Mail that  
"the latest invention is a cradle which rocks by  
clockwork mechanism and at the same time plays  
baby tunes."

IN England there are 114 widows to every fifty-  
four widowers. In Italy the relative numbers are  
136 and sixty; in France, 139 and seventy-three; in  
Germany, 135 and fifty; in Austria, 121 and forty-  
four. But in all those countries there is only one  
"Merry Widow."

KREISLER's next American tour is to commence  
October 23, 1909, with a violin recital at Carnegie  
Hall. Judging from the interest exhibited hereto-  
fore in Kreisler's solo performances, the great ar-  
tist's early New York appearance will be welcomed  
as a boon by the violin playing fraternity and those  
who love the music of the "box with strings and  
things."

HENRY T. FINCK agrees with THE MUSICAL  
COURIER on the subject of Puccini's music. The  
New York Evening Post authority says: "Puccini  
is far from being a great melodist. He owes his  
successes partly to the famous plays he always  
chooses for librettos." That was the claim made last  
winter in a widely quoted MUSICAL COURIER editor-  
ial called "The Peril of Puccini."

DR. REICH's latest book, "Woman Through the  
Ages," contains a savage attack on American wom-  
en, as remarked in "Reflections" some weeks ago.  
However, our sterner sex is not spared either, as  
witness this passage: "Man in America plays ne'ther  
first nor second fiddle; he does not even beat the

drum. He is the mere lamplighter of the orchestra  
of life in the United States." What is a "lamplight-  
er in an orchestra of life," anyway?

PRIVATE advices received from abroad state that  
the contract of Selma Kurz with the Metropolitan  
Opera for next season has been abrogated perma-  
nently, and that the Viennese coloratura soprano is  
not to be heard here under any contract arrange-  
ment resembling the one just cancelled.

THE receipts of Nordica's concert at Queen's  
Hall, London, were the largest this season—£1,100,  
equal to \$5,500. The box office receipts of Kubelik's  
London concert were £26, equal to \$130, but there  
were some seats sold in advance, not many. On the  
other hand, Kubelik had two "at homes" in London  
the same week for which he received \$1,000 each.  
Thus do things in the Kubelik case differ from oth-  
ers, for he is an "at home" favorite.

SOMEWHERE, Beethoven is quoted as saying:  
"Music should strike fire from the heart of man and  
bring tears from the heart of woman." We do not  
believe that Beethoven ever made any such foolish  
generalization as that. It would be as absurd to  
expect a Haydn symphony to strike fire from the  
heart of man as to expect a Bach fugue to bring  
tears from the heart of woman. Or to adduce an-  
other viewpoint: There is fire in Carreño's playing,  
while De Pachmann's is filled with tears. It is safe  
to say that half the sentimental utterances attributed  
to Beethoven were never uttered by him. He did  
not talk music; he wrote it.

THE interest Americans have in the proposed and  
rejected Concert Hall on the Champs Elysées, in  
Paris, is the association of a number of wealthy  
Americans who subscribed to the capital stock of  
the project. Otherwise the hall could have an aca-  
demic interest only, if that, for Americans would  
never have sung in it nor played in it, nor would  
any American compositions have ever been heard  
in it unless first paid for. The Paris Municipal  
Council a few days ago finally rejected the applica-  
tion for the concession by forty-one to twenty-four  
votes, a decisive and irrevocable vote, showing that  
the Society for the Preservation of Public Parks and  
play grounds for children, which, among oth-  
ers, opposed the concession, controls a large area of  
public sentiment. But there has been much opposi-  
tion to this concession from other quarters as it  
was conjectured that this public benefaction was to  
have been a private enterprise which would have  
operated for private advantage and Paris did not  
propose to tolerate the propagation of such a false  
sentiment, and sentiment will always gain the vic-  
tory in a community having such civic pride and  
such delight in its public manifestations. It was  
also proposed to make good use of America and  
American money by means of this Elysee Philhar-  
monic Music Hall, and many foreign artists would  
have gone to America via its portals and a big com-  
mission to its management. All this, no doubt,  
reached the ears of the influential members of the  
Municipal Council who refused to become parties  
to a scheme that would make the demands of ar-  
tists at home a prohibition of home art. In fact the  
members of the Paris Municipal Council who took  
an interest in this invasion of the beautiful Champs  
Elysées soon ascertained the minor motives of a  
venture launched entirely for private business pur-  
poses with innocent Americans invited into it under  
the guise of certain promises of social advancement  
to come by means of this association. Who the  
driving forces were is not of moment as long as the  
project has finally ceased to be of any value. The  
Council of the Seine, by the way, has decided to  
assist in the building of a monument to the late  
Ernest Reyer, the composer, and several musical  
societies are co-operating.





Somebody asks this column to reprint all of the poem in which "sonata" rhymes with "hatter," as told here last week. The jingle is called "The Culture-Crazed," and reads like this:

We are mad for cultivation  
And refining information,  
And we're drinking pretty deeply to the pure Pierian streams.

Whether eagerly or dourly,  
We're absorbing culture hourly,  
And we're getting quite conversant with a quantity of themes.

CHORUS.

Oh, we're breakfasting on Hegel and we dine on Socrates,  
We serve Professor James and Kant at all our formal teas.  
And we spend a half an hour  
Glancing over Schopenhauer,  
Noting Nietzsche's "Will to Power,"  
Or his subtler theories.

Criticising Aristotle,  
Mrs. Wharton, Emory Pottle,  
Is our favorite avocation, and we're able to indite  
Themes on Arnold versus Pater,  
Demonstrating which is greater,  
Or to write a dissertation on the fossil trilobite.

CHORUS.

Oh, it's eulogize Beethoven, show the inwardness of Liszt,  
Take a little whack at Wagner, and show where Verdi missed.

Do not ask why that sonata  
Sounds like Lewis Carroll's hatter,  
(After all, it doesn't matter).  
What's the next thing on the list?

When it comes to Botticelli  
We are very sure to tell "he  
Was affected quite profoundly by the early Renaissance."  
And we like D. G. Rossetti,  
For we never can forget he  
Has produced his soulful shadings with the most minute nuance.

CHORUS.

Oh, it's pass along the Hauptmann and it's rush that  
Maeterlinck,  
Condemn Pinero, Shaw and Wilde—don't try to stop and think.

At the sea of cultivation  
And of thought-assimilation  
There's no time for rumination  
Nor for trembling at the brink.

The penultimate accenting of Beethoven's name is a mispronunciation common all over this country.

And speaking of great poetry, brings to mind the fact that Swinburne left an estate valued at over \$100,000. Browning's fortune at his death was \$95,000—at least some material consolation for a man so much misunderstood. Frederick Locker Lampson—did you ever hear of him?—bequeathed the snug sum of \$152,000 to his heirs. Coventry Patmore was survived by a nest egg of \$45,000. William Morris, dreamer and practical man combined, had \$225,000 to his credit when he died. The poorest of the modern poets was Matthew Arnold, with only \$5,000, and the richest was Lord Tennyson,

with \$285,000. Kipling, too, will leave a large fortune some time, but there are people who say that he is no poet.

\*\*\*

The Rochester Post Express points out that "of all professions, none is so beset with superstitions as music," and continues:

For example, there is the superstition that Italy is the land of song. Yet folk song, which declares the natural taste of the common people better than anything else, is rarer and poorer in Italy than anywhere else, if the word of collectors goes for anything. Then there is the superstition about Germany's musical atmosphere. Alwyn Schroeder, the famous cellist, came back from Frankfurt to Boston because he found that the Bostonians took music much more seriously than do the Frankfurters. Bloomfield Zeisler said much the same thing, and now



RUDOLPH GANZ AND THE CLUTSAM KEYBOARD.

Felix Weingartner criticises the behavior of the average subscription-concert audience contemptuously.

Other musical superstitions not mentioned by the Rochester Post Express are that:

New York is the most musical city in America.  
Haydn is a popular composer.  
The piano testimonials of virtuosi are sincere.  
Opera is worth \$5 a seat.  
Richard Strauss' works will not endure.  
Press agent stories represent the truth.  
Etc., etc.

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John Philip Sousa's new comic opera is called "The Glass Blowers." The title led a Boston daily to remark that the work ought to be called "The Brass Blowers."

\*\*\*

This page sets forth the picture of Rudolf Ganz, the famous pianist, seated at an instrument equipped with the clever new Clutsam keyboard, which was described and praised so enthusiastically in the Berlin columns of THE MUSICAL COURIER. The curved keyboard is said to adapt itself better and more scientifically to the movement of the wrist, forearm and shoulder than the straight design now in general use. "Especially octaves and extended scales will be made easier for the player," claims Clutsam. Ganz is an ardent devotee of the new keyboard and has been introducing it successfully all over Europe. He writes from Lucerne, his summer home: "I am more than pleased with the Clutsam invention and pianists everywhere are taking it up. I used

this keyboard when I gave my May recital in Berlin, and more recently in Switzerland at the National Music Festival in Winterthun. At that place, by the way, I scored my first real success as a composer. I was represented on the program with piano compositions, vocal solos and several duets for soprano and alto. I have sixteen pupils here in Lucerne, and will remain during July and August." On October 4 Ganz is to reappear in Berlin and play three concertos on the new keyboard—Beethoven (E flat), Schumann and Tchaikowsky. That will be the Clutsam invention's first public try out with orchestra. It is Ganz's present plan to return to America for the season of 1910-11.

\*\*\*

What has become of the Janko Claviatur, with its banked rows of keys and its other revolutionary innovations? I remember the introduction of the Janko machine in Berlin, and at old Chickering Hall in New York. Some years ago the report drifted into this office that Janko had made a pile of money in speculation and was living the life of a fabled rajah at his palatial villa along the Riviera. The worst blow for all kinds of new keyboards usually lies in the fact that Liszt, Rubinstein, Paderewski, Godowsky, Rosenthal and Busoni all managed to become great via the old fashioned plan with its straight and single row of ivories.

\*\*\*

Lord Morley denies having said that "journalism is literature in a hurry." Slowness in creative work is not always a sign of excellence. Some of the most carefully written books are among the most deadly literary bores. On the other hand, Voltaire's "Candide," for instance, written at top speed and finished within a fortnight, remains one of the enduring gems of literature. In music, Rossini's "Barber of Seville" could be adduced as evidence that speed does not necessarily affect the power or finish of execution.

\*\*\*

Lieutenant Shackleton, the South Pole hero, says that penguins are attracted by the air, "Waltz Me Around Again, Willie," played for them on a mechanical music machine. Aren't penguins the things that stand stupidly in interminable rows and wait for sailors to knock them on the head?

\*\*\*

A French soldier on active service, says the San Francisco Argonaut, was informed by the mayor of his village that his father had recently died. In acknowledgment he wrote as follows: "Monsieur le maire, I heartily thank you for my father's death. It is a little accident that often happens in families. As for myself, I am in the hospital minus one leg, with which I have the honor to salute you." The story does not seem so improbable when the authentic anecdote is recalled, of the wounded French veteran of Borodino, whose leg had to be amputated after that engagement. As soon as the nether member was separated at the knee the courageous soldier

seized it, threw it on high, and shouted: "Vive l'Empereur!"

Another piece of Napoleonic news calls for real wonderment. It is this:

Umberto Giordano is composing three operas—"La festa del Nilo" ("The Feast of the Nile"), "Mese Mariano" ("The Month of May"), and "Madame Sans Gene." He undertook to write the last on the suggestion of Verdi, who a few weeks before his death met him one day at Milan and asked him:

"Why do you not set to music 'Madame Sans Gene'?"

"But, Maestro, and what about Napoleon?" explained Giordano.

"Well, what about him?"

"Can one make him sing?"

"And why not?" said Verdi. "You have not known Napoleon, and neither the people who come to the theater have known him, so why cannot you make him sing?"

It appears further, that although the subject was dropped at the time, after Verdi's death Giordano recalled the maestro's suggestion and decided to follow it up. Therefore he now is busy at the "Sans Gene" opera, and its production will be in 1911, with Napoleon as a barytone! That is the funny part of the affair, to any one who has read the intimate biographies of Bonaparte by his personal friends and attendants, like Masson, Bourienne, Las Casas, etc. In at least half a dozen passages they mention the Emperor's execrable musical ear and his habit of singing to himself "false and excruciatingly out of tune," during the intervals between his work. Napoleon respected great composers, as he did all artists, but he had not an atom of real understanding for classical music, and there are proofs that he did not even try to hide his boredom at some of the state concerts when he was holding court in Vienna. In Paris he patronized Paisiello (and helped him to lord it over Cherubini and Méhul) and pronounced both him and Cimarosa better composers than Mozart. In this, as in some others of his beliefs, posterity has not upheld the judgment of His Marvelous Majesty.

Those really are flying trips the Wrights are making—they return so quickly.

Henry T. Finck—lucky man—is 3,000 miles from Broadway, although he did not cross the ocean this summer. Instead, he crossed our own continent and is settled for the hot spell at Aurora, Ore., where he expects to remain until the end of September. Nina Grieg, the widow of the great composer, paid Finck a flattering tribute shortly after the recent publication of that author's "Grieg and His Music." Mme. Grieg's German letter reads: "Von ganzem Herzen danke ich Ihnen für die schöne, verstehende, sympathische, geistvolle Auffassung von meinem herrlichen Mann und seiner Kunst. Sie haben mit Autorität einer Nachwelt gezeigt wer er war und was er wollte." ("With all my heart I thank you for the beautiful, understanding, sympathetic and spirituelle conception of my splendid husband and his art. You have shown an afterworld who he was and what he strove to do.") Finck is not idling at Aurora, for rumors reach here that a new book, on which he has been at work for several years, saw its completion in far away Oregon. It is a volume of practical hints for music students, teachers and performers. The firm of Scribner's stands sponsor for the publication in the fall.

Reginald de Koven proposes to write a grand opera on the subject of "Trilby." There were concerted and choral passages in De Koven's recent operetta, "The Golden Butterfly," which bespoke the grand musical manner, and gave plentiful proof of its composer's ability to do bigger things. Just as De Koven has written the standard American light opera in "Robin Hood," so he ought to achieve the first generally accepted American grand opera in "Trilby." The Evening Telegram remarks facetiously that the work "ought to get there with both

feet." Harry B. Smith, king of librettists, is to do the book.

"Herr Professor," said a pianist to Leschetizky shortly after the latter's latest marriage, "invite me to one of your weddings some time, won't you?"

A July visitor to the De Reszke home in Paris reports that when he saw Jean, he felt tempted to ask: "Who's that with you?" The once adored tenor is said to have grown a paunch of Falstaffian proportions.

Another tourist fresh from the French capital, Alexander Lambert, also brings news about the De Reszke vocal mill, to the effect that a sixteen year old coloratura phenomenon has been developed there, whom Dippel pronounced "equal to Patti," and engaged for the Metropolitan Opera House, beginning next year. According to Lambert, "everybody" is vacationing in Paris this summer. "The Grand Prix was a memorable sight," declared the most peripatetic of all pianists. "I gazed awestruck at such an array of wonderfully dressed women. Later I went to the ballet 'Cleopatra,' done by the visiting Russian dancers. And there I gazed awestruck too—at such an array of wonderfully undressed women. The 'deep damnation of their taking off' was a sight to drive despair into the heart of Anthony Comstock and the New York police. In the audience were Emma Eames, the Gould family, and the manager of the Manhattan Opera House. I looked in vain for some sign of disfavor from them. It's queer how Paris changes the point of view!"

Lambert told me too that he had attended a poor performance of "Henry VIII" at the Grand Opera, with our old friend Renaud constituting the sole saving grace of the evening.

"And I saw a novelty," concluded Lambert; "the Russian opera 'Ivan the Terrible.'"

"How was it?" I asked.

"Terrible," replied Lambert.

LEONARD LIEBLING.

#### NEWSPAPER VARIATIONS.

The following is an editorial from THE MUSICAL COURIER EXTRA of July 17, 1909, and contains matter of such interest to the readers of our Wednesday paper that we reprint it herewith. The article referred to in THE MUSICAL COURIER EXTRA editorial as being in the "Gossip Department" of that paper, will be found reproduced on another page of this issue of THE MUSICAL COURIER proper:

"There is an interesting story in the 'Gossip Department' of THE MUSICAL COURIER EXTRA, which has to do with the efforts made by some of the daily papers of New York City to secure business, and this through means that are not regarded as strictly ethical in the journalistic world. It is to be hoped that the daily papers, not only in New York, but in Chicago, will thoroughly ventilate the practices by which some of them obtain business, not only through articles written tending to disparage certain commercial enterprises, such as illustrated in the remarks made concerning real estate movements in and about New York, but also those methods utilized by some papers whereby circulations are 'jumped' without regard to the accuracy of the records made by the indicators on the presses and the deductions that naturally follow through 'returns.' The Chicago Examiner is exploiting in the magazines an advertisement taking up two pages, headed 'The Blow in the Dark,' which tends to prove that the Chicago Tribune has been securing advertising through false statements as to circulation, and the figures given by the Examiner are rather interesting to those who know something about newspaper distribution.

"The most interesting thing regarding the Exam-

iner's exposé has to do with the paper whose critic recently said things about another publication, which may account for the application of this critic for a position on THE MUSICAL COURIER, Wednesday edition, and his subsequent remarks, no doubt engendered through a refusal on the part of the editor-in-chief of THE MUSICAL COURIER to entertain the proposition as to employment. It must be refreshing to the jaded brain of this hard-working critic now to find that his own paper is charged with all that he insinuated against the publication that refused him employment, and it also must chagrin one or two of the critics on the New York dailies who have indulged in the same kind of talk as did this Chicago critic to find now their own papers doing the identical things they have so often asserted others were doing.

"It is said by those who know in New York, that the same practices the Chicago paper is charged with, have been indulged in by some of our dailies here with the intent and purpose of misrepresenting to the advertisers the actual circulation; in fact THE MUSICAL COURIER EXTRA has seen certain sworn statements regarding the circulation of at least one daily paper in New York City that are astonishing in the extreme, and there is a divergence of something like 50,000 between the actual circulation and the misrepresented circulation.

"The article in the Gossip Department shows the practices that prevail, not only among the daily papers, but also the representations made by certain trade papers, all of which tend to lower journalism and in no way help to elevate it. Can it be possible that the New York Tribune printed the article referred to in this Gossip story with the intent and purpose of coercing an advertiser? Mr. Harmon, who is at the head of a large company exploiting land enterprises, declares that three demonstrations in that direction were made by the paper founded and made famous by Horace Greeley.

"The New York Herald is certainly to be commended for the work that it is at present engaged upon, regarding the claims and methods of certain of the New York dailies, and all this should be food for thought for these so called critics who discuss so enthusiastically and determinedly the ethics of journalism in the chop houses and similar resorts along the Great White Way."

#### Features of Spanish Music.

The characteristic features of Spanish music as far as they are to be distinguished from those of the national music of other countries, are certainly not Roman; and they are but to a very limited extent patriotic. They are the result, as far as it is possible to judge, of Southern and Eastern influences. The Basques have, no doubt, exercised some influence upon the music as they have upon the general character. But Spanish music is not Basque, and the inhabitants of the Castilian provinces that border upon Biscay are among the least musical people of the peninsula. The influence of the Troubadours of Provence and Catalonia was no doubt considerable during the thirteenth and fourteenth centuries, not only as regards poetry, but as regards music; but in neither case was the effect more than temporary.—Burke's "History of Spain"

#### The Amateur Tenor's Tirade.

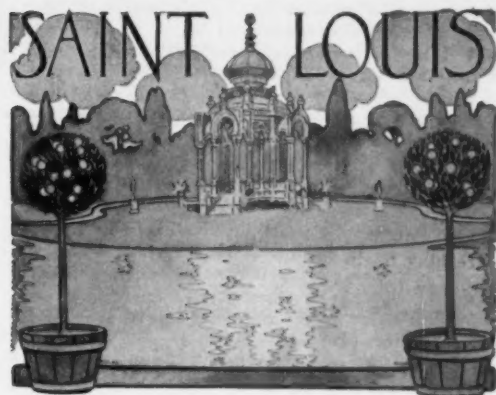
You sing a little song or two,  
You have a little chat;  
You eat a little candy fudge,  
And then you take your hat!

You hold her hand and say "good-night"  
As softly as you can.  
Now isn't that a h—l of an evening  
For a great big, healthy man?

—Goldman's Gazette.

"The growth of the public concert," says the London Times, "has been the work of the nineteenth century, and in London its increase within the last few years has been almost alarming. Fifty concerts a month was the average in the London seasons, 1898 to 1900, but last year that number was often exceeded in a week, so that now concert giving seems practically to absorb all musical activity."





ST. LOUIS, Mo., July 15, 1909.

Among the soloists to be heard with the Morning Choral Club next winter is Theodore Spiering, a former St. Louisian. Mr. Spiering's success abroad as a soloist and teacher has been phenomenal, and he returns to this country to accept the position of concertmeister with the Philharmonic Orchestra of New York. Other soloists who will be heard are Reed Miller, tenor; Enrico Tramonti, harpist; and Francis Rogers, baritone.

Charles Galloway has been reengaged as director of the Morning Choral Club for next season. Mr. Galloway will leave shortly for a stay of three weeks in the West.

Victor Lichtenstein, who is spending the summer months abroad, was in Paris, June 17, when he heard Saint-Saëns in a program of his own compositions.

The vocal department of the Beethoven Conservatory of Music will be in charge of Mr. Wall, of Vienna, next season. This department was formerly in charge of Ferdinand Jaeger.

John Towers gave a pupils' midsummer recital, July 13, at Musical Art Hall. A feature of the recital was the dramatic recitation of the words of each song before it was sung. Mr. Towers was heard in two numbers: "Oh, God, Have Mercy," from Mendelssohn's "St. Paul," and Wolsey's "Farewell to Greatness," by Shakespeare.

Band concerts are quite plentiful, as there are at present about eight bands playing at the various summer parks.

E. PRANG STAMM.

#### The Music that Cures.

"Although my father is an invalid," said Miss Howell, "he takes a deep interest in my musical education. He always encourages me to practice my singing at home, even when he's in greatest pain."

"Well," replied Miss Cutting, "they do say that one

may be made to forget a great pain by a greater one."—Tit-Bits.

#### Loie Fuller, Queen of Dance.

"The body transfigured by the mind and soul"—that's what La Loie Fuller explained as true dancing, the kind that she is going to present at the Metropolitan Opera House and Boston Opera House next season.

Miss Fuller now is in Paris rehearsing her Muses (as her ballet dancers are called) preparatory to her American tour of the United States, Canada, Mexico and Cuba, under the personal direction of M. H. Hanson, next fall. A large orchestra and especially engaged conductor will accompany La Loie Fuller and her Muses.

In Paris, La Loie Fuller is the rage, and her Muses have proved to be a veritable sensation there. Small wonder then that she has the utmost confidence in the taste of American audiences, of which she says: "I think my



LA LOIE FULLER IN CHARACTERISTIC POSE.

Muses will be appreciated there, if anywhere in the world."

Miss Fuller's Muses number about fifty girls, whose ages range from five to twenty-five or thereabouts. They all live with her in Paris, where she has what she calls her school. It is not at all like an ordinary school though,

for Miss Fuller's cardinal rule is, that no one of her pupils shall have to learn anything she does not like.

"What are her methods?" is a question which naturally suggests itself to the mind of the average individual, so different are they from the conventional methods of teaching dancing. As she explains her system, the word "teaching" seems scarcely applicable, and yet it covers the subject.

Miss Fuller's repertory of dances is both varied and suggestive. She has been inspired by all branches of the art world, from drama to symphonies; "Pelleas et Melisande," Shakespeare, "Salome," by Viscount Robert d'Humières; "Salome," by Charles Henry Meltzer, with a new theme (the good daughter with the wicked mother); Beethoven's symphonies and sonatas; Liszt's symphonic poems and rhapsodies; Johannes Strauss' transcendental dance tunes, Grieg, Schubert, Mozart, Rubinstein, Rossini's "Stabat Mater" and other sacred works.

#### Signor A. Carbone's Pupils.

A Waldemier, basso cantante, has just closed a successful concert tour throughout Germany and France. Previously, during last season, he was heard at the Munich Grand Opera.

A. Jimenez, a tenor with a remarkably fine voice and who is well known in Mexico, and sang in grand opera in the leading cities of Mexico last season, is in New York especially to study with Signor Carbone. He has started a two years' course.

A. L. Kronfeldt, tenor, has spent the past season in concert in the leading Middle Western cities. Recently he made a successful tour through the South, having been heard in San Antonio, Tex.; Atlanta and Augusta, Ga.; Newnan, Ga.; Clarksville, Va., and Danville, Va. He has been re-engaged for the same Southern tour next fall. A press opinion from the Danville, Va., Bee, June 22, 1909, follows:

Mr. Kronfeldt has a tenor voice of excellent quality and superb culture and he sang a variety of selections last night well calculated to test his range and versatility. He rises without difficulty to the highest notes and without in any way sacrificing melody to the mastery of technique, and he descends to lowest notes, at times to a baritone. His enunciation is unusually distinct and his shading is magnificent. In a word, Mr. Kronfeldt's voice is beyond criticism, and the musical circles in Danville have rarely had opportunity to hear better singing.

#### Musical Meeting.

Kate S. Chittenden, dean, and the faculty of the American Institute of Applied Music, were at home to an invited company July 20, 4 to 6 o'clock. There were music, refreshments, and the usual enjoyable social commingling.

#### Nordica Sings with the New Violinist.

It has been announced that Madame Nordica will give a concert in Brooklyn December 9 next, with the assistance of Jascha Bron, the Russian boy violinist, of whom great things are predicted for his coming American season.

Riccardo Martin's correct name, according to Putnam's Magazine, is Hugh Martin. Riccardo Martin is a tenor at the Metropolitan Opera.

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HOTEL NOTTINGHAM.  
BOSTON, MASS., July 17, 1909.

The warm wave which has swept over this proverbially cool city bids fair to remain, and everybody, at least in the musical set, is away for a general rest-up before the "season" is on again. The so-called "season" does not begin, of course, until the Boston Symphony Orchestra opens its series of concerts, which is the signal for the activity and stir in things musical to begin. Many of the musicians have gone to Europe this year: Frederic Converse, W. R. Spalding, of Harvard University; Eugene Gruenberg, violinist; Charles White, vocal teacher; Edwin Barnes, director of music in the public schools; George Proctor, pianist; Stephen Townsend, vocal teacher; Laura Hawkins, pianist; Albert Prescott, teacher of voice; Lilla Ormond, concert contralto; Nina Fletcher, violinist; Heinrich Gebhard, pianist; Madame Gardner-Bartlett, concert soprano; Henry Russell, director of the Boston Opera Company; Clara Tippet, teacher of voice. Others of the musical clientele are scattered around near Boston—some rusticated in camps, spending their time fishing, eating and sleeping, while others more active, perhaps, have disclosed the fact that the spell of summer is upon them, and they are given to "writing," or in plainer words, composing. Margaret Lang, the famous song writer, and the daughter of the late B. J. Lang, is a charming devotee of rustic life in summer time, and yearly repairs to a farm of 600 acres, owned by her mother, up in New Hampshire, in the mountainous district, and remains with her family until September. It is to be supposed that Miss Lang finds her muse in musical mood up in that picturesque spot, for nearly every fall a song or two is announced by her publisher, and it is said by singers that the music of the pines and the lullaby of mountain streams and forest whirrs and melodies seems to find itself in her wonderful songs—famous all over the musical world now, although the writer is still a young woman. Arthur Foote, another writer of whom Boston is pardonably proud, is "writing" at his home in Dedham—just a step from Boston—where this musician resides with his family. In September, Mr. Foote yearly goes to the seaside at East Gloucester, Mass., one of the most beautiful resorts on the North Shore—and comes back full of the verve and magnetism which render him the delightful friend, as well as the potent musician, that he proves to be. Benjamin Whelpley, quiet, dignified, retiring, whose songs have disclosed the man as he really is, is fishing and "writing" away up in Eastern Maine, on the St. Croix River, where he is annually found at this season. Mabel Daniels is another writer spending the summer in Europe, and one who seems to be attracting her share of attention for some very singable and tuneful songs. She is a Radcliffe graduate, and has a knack of writing songs which display considerable beauty and originality. Charles Martin Loeffler is also in Europe, and Charles Fontaine Manney, John Orth, L. E. Orth, Percy Lee Atherton, Mrs. H. H. A. Beach, are settled here and there for the warm months. Truly an interest-

ing group, all these, and aiding materially in establishing American music.

Carl Sobeski, the baritone, recently has returned from a hunting trip in Upper Canada, where he went in May with friends for six weeks' recuperation after his protracted singing and teaching tour in the Far West and Mexico, besides Texas and Louisiana. Mr. Sobeski has been importuned again to locate in Boston, where he left a large closs two years ago to travel and look over Western territory, and so he has decided to open a studio here as well as in New York, dividing his time between the two cities. This decision on the part of this teacher will be met with approbation by a number of interested former pupils.

In the death of R. D. Evans, the multi-millionaire of Boston, the musical side of life in this city has lost a substantial friend and patron, as Mr. Evans loved music and was the inspiration of more than one young musician—and was known to contribute financially to all musical schemes projected by the city. The art collection owned by Mr. Evans is perhaps the finest in Boston, having been made by him during the thirty years he had resided in this city. Several of the younger artists had an uplift through Mr. Evans' generosity. Mr. Evans came to his death by falling from a vicious horse while riding over the grounds of one of his summer cottages on the North Shore, in preparation for the arrival of President Taft's family, who now occupy it.

Bernhard Listemann, the eminent violinist and for so many years prominently identified with the Boston Symphony Orchestra as its concertmaster, left Saturday for Chicago, where he will assume the head of the violin department

in a fine school of music in the fall, and re-establish himself in the hearts of all Chicagoans who knew him in the fourteen years he and his interesting family resided there. Mr. Listemann was accompanied by his eldest son, Paul, and will be followed by Mrs. Listemann and the two remaining sons later. The daughter—Virginia, who is noted for exceptional beauty of person besides a voice which has rendered her celebrated all over the American concert field—is now, as recently recorded in these columns, singing on tour out in the Far West, but will join her family in August. No singer of Miss Listemann's youth has ever attained the eminence in her art which she has, in such a short time. Many warm and admiring friends here in Boston sincerely regret that Chicago has proved so attractive to Mr. Listemann and family as to make it doubtful whether they will return here, but they congratulate that city on its excellent taste in appreciating so admirable and artistic a family.

Crews working on the Boston Opera House night and day promise that the building shall be ready at the time appointed, November 8. At present the interior is in a chaotic condition, a mélange of plasterers' material and such, but it will soon present a very different aspect, as the decorators will be at work, and all the marble cutters, carpenters, plumbers, electricians, and other mechanics will be through with their part of the work. In the decoration a gray scheme will predominate; the promenade and foyer floors will consist of white bands with terrazzo filling. The bases are of white marble, and the interior wood of sycamore. The decorative balcony railings are now in place, and much of the work on the large proscenium arch has been completed. Lighting effects promise to be on a somewhat newer, hence better, plan. A new feature will be the spacious smoking foyer, made to represent a palm

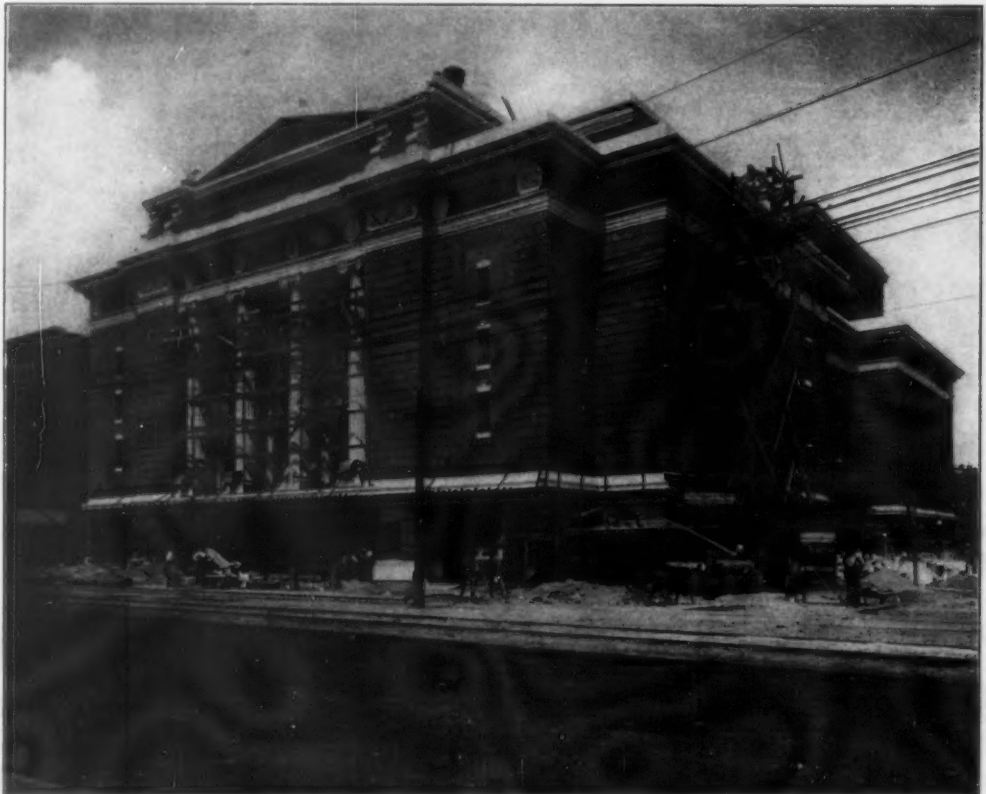


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garden, in which light refreshments will be served. Another feature will be the furnishing of the private boxes. The Grand foyer on the second floor just back of the Grand tier boxes will be one of the most novel features of this modern playhouse. The seating capacity of the house will be almost 2,800 without the seats in the boxes. Already the demand for the seats for the first night is enormous, since it was made public that all seats on the lower floor and the first five rows in the balcony are subscribed for the entire sixty performances. The subscription performances will be held Monday, Wednesday and Friday evenings and Saturday matinee.

Lydia Lipkowska, the Russian coloratura soprano, now scoring eminent success at the Opéra Comique in Paris, has been engaged by Director Henry Russell to be heard



HENRY RUSSELL,  
Director Boston Opera House.

here at the Boston Opera House during its first season. Miss Lipkowska's voice is called a brilliant pure soprano, perfectly trained and handled in a masterly way, although she is only twenty-two years of age. She is said to possess extraordinary beauty of face, and all the characteristics of Southern Russia—the land she hails from. She will sing as well at the Metropolitan Opera House in New York, but will make her American debut here in Boston,

and Mr. Russell has selected the Delibes opera, "Lakmé," for this fair Russian's first appearance here, which will be November 15, or the second Monday of the opera season.

One of the interesting open-air concerts contributed by the Municipal Band of twenty-five pieces and conducted by Jacques Benavente at Roxbury, was as follows: March, "Amazonen," V. Bion; overture, "French Comedy," Keler Bela; waltz, "Marsovia," Blanke; selection, "The Soul Kiss," Levi; popular airs, "Shine on, Harvest Moon," Norworth; "Make a Noise Like a Hoop," Helf; xylophone solo, selected, Frank A. Snow; selection, "Sunny South," Larousse; intermezzo, "Persian Lamb," Wenrich; descriptive, "A Hunt in the Black Forest," Voelker; march, "Fighting Ninth," Strachan.

Anna Miller Wood, teacher and contralto, of Boston, now is visiting at her Far Western home in Berkeley, Cal., for the summer. Miss Wood always attracts many new pupils from that quarter, as she has gained fame for her delightful recitals there in summers ago. It is recalled even yet that she appeared with wonderful success at the Greek Theater, which seats some seven or eight thousand people, a season or two ago, and won all kinds of laurels. Some of Miss Wood's most beautiful voices have been found in California.

Elvira Leveroni, a well-remembered young singer of North End, Boston, is meeting with success in foreign lands, and is said to be contemplating singing in South America, having Buenos Ayres as her destination. Miss Leveroni has already achieved considerable distinction in Rome and Florence, Italy, in opera, and with the persistence she has always manifested will surely win.

It is stated on good authority that the old New Hampshire Music Association, which had its stamping ground at The Weirs, New Hampshire, and was once considered as being successful, is to be revived, being placed on a substantial basis in order to insure its absolute permanency.

Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone, are to sing at the first of the summer series of Mrs. Hall McAllister's musicales next week, which takes place at Dr. Henry Sears' residence. Mrs. Kelsey and Mr. and Mrs. Cunningham are summering at Manchester-by-the-Sea. The next two musicales presided over by Mrs. McAllister will take place during August and in the homes of Mrs. Ayer and Mrs. Putnam, who are cottagers there.

Amy Grant, of New York, who was heard here in Boston last winter with Jessie Davis accompanying, is booking a series of musical readings to be given at the Grill Club at Magnolia, and is stopping at the Masconomo House. Miss Grant reads from the leading operas, and was very successful in her work at the Tuileries here last season, giving a fine rendering of "Salome" with music.

A little protégée of the late Charles H. Bond of this city—Aline Van Barentzen, an eleven-year-old girl, of Malden, Mass.—has just received the award of first prize for piano

playing in the Conservatoire competitions of Paris, where Mr. Bond sent her when she was only nine years of age. A year and a half ago she took the first prize there for her proficiency in reading music, and the second for playing. This little girl is also a skilled violin player, having given several recitals most successfully. It is said she was pronounced by Paderewski a "great artist" when he heard her play once. The above news came by special cable dispatch to this country, and is considered as being reliable.

Albert E. Prescott, who is now visiting in the Dolomite region of Italy and Austria, says on a post-card sent to



RALPH L. FLANDERS,  
General Manager Boston Opera House.

this office: "Have had a wonderful trip. Ideal weather, and we are in the most beautiful spot God and man combined ever fashioned." WYLYA BLANCHE HUDSON.

#### Saturday Club Artists.

The Saturday Club of Sacramento, Cal., has secured Horatio Connell, the distinguished American baritone (who returns to America next season), for a recital in its course. The club also has engaged Albert Rosenthal, the cellist, for a recital October 11 next.

Frau Preuse-Matzenauer, of the Munich Opera, recently sang Carmen at the Karlsruhe Opera, and had a remarkable success. She was so pleased with it that she refused to accept the honorarium usually presented to guests.

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CHICAGO, ILL., July 17, 1909.

Spirits which by mine art I have from their confines called to enact my present fancies.—Shakespeare.

Dancing, in the form known as the ballet, bids fair to become quite the vogue in the roster of next season's amusements. But if one may judge from the efforts put forth as forerunners of this genre of artistic dancing, the place the ballet is to occupy can hardly be classified among the educational or esthetical phases of amusements. Unless greater thought is given to the innate and intrinsic value of purpose and design underlying all legitimate dancing, it is not dancing, it is something else. A fact well known to the educated public is that theatrical ballets presented as they should be "where every art enchantheth every sense," are unknown to American audiences. Not that dancing functions have been neglected by the managers and purveyors of amusements; quite the contrary, the "grand ballets," burlesques, stage business dignified as dancing, and posing and attitudinizing have all been exhibited under the pseudonym of dancing.

Dancing always has been associated with the art of music. Their relationship and development was for centuries correlative. The writings of antiquity abound in tales and legends in which music and dancing are interwoven, for music was long divided simply between the voice (cantabile) and the dance. As all good musical historians know, the earliest definite instrumental pieces to be found are short dances; and the first step in their natural evolution was found when two or more of them were joined together, such as the pavan and a gaillard, one played after the other for contrast, thus forming the germ of the Suite. The older composers were compelled to oscillate between the church and the dance forms, until instrumental music gradually evolving from the simple to the complex, forced recognition for its capacity to delineate the higher psychological problems of life, minus the word, or the symbol of the dance. Though continuing to observe the dance forms for many years; (even unto the present generation), instrumental music by degrees assumed its rightful place as music per se, absolute music, alone and sufficient unto its tonal-self, thus paving the way for the culmination of its evolution, in the personality of Beethoven and the Beethoven symphonies, and for the latter day saints, Wagner, Tchaikowsky, and Strauss, a triumvirate of transcendentalists in the delineation of the psycho-musico. Poets, musicians, and dancers are mentioned in nearly every page of history from time immemorial, but the music for the dance, containing both melody and rhythm, was itself an evolution, the ancients contenting themselves in the early days with rhythm alone, emphasizing and accenting the time by the beating of various kinds of "percussion" instruments, the clapping of hands, with a chanting of the voices, by way of supplying the music. It is certainly of the order of the grands temps from the pre-classic pattern of the ballet to the

modern version. Dances are not ballets, and vice versa. National dances are not ballets either, even if impresarios do announce them as such; they are as distinct and different from the ballet, as the folk song from the art song. One is nationalistic and rustic in character, the other is the cosmopolite. The ballet properly presented tells a story. It is built of a distinct idea, it is a kind of poem, a romance in rhythm, reduced to dramatic rules and principles, with the additional charm of well adapted music. The subjects of ballets are diverse; fables, anecdotes, in fact any kind of an occurrence, of the serious, comic or tragic, may serve as material providing the theme is there, which may be presented with the proper exposition and denouement.

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Though there is much difference of opinion on the subject, many authorities agree that it was from Sicily that the Greeks received their early instruction in dancing. The legend runs that Andron, a flute player, of Catania, in Sicily, was the first to accompany the notes of his flute with dancing. The ancient Greek dances and the more modern ballet are of, however, two distinct and wholly differing forms. One might say that the ballet originated at the courts. Under the reign of Catherine de Medici, the ballet became a splendid court function, and later at Versailles, under Louis XIV and XV, ballets became magnificent spectacular productions, in which the king and princes assumed the principal parts, and in which many of the ladies of the court were active participants. Lulù, who has been called the founder of the French lyric drama, wrote the music for some of the works of Molière and Quinault for ballet presentation at Versailles, and these were magnificently staged and given in conjunction with singing and dancing. Though it was not until the latter part of the seventeenth century that women began to appear publicly in the ballets, or on the stage in any capacity, they had appeared as early as the second century in pantomime; but at the various courts the nobles and ladies appeared in many productions. In Italy, at the court of Turin, splendid productions were given in the sixteenth century, representing mythological, allegorical, fantastic, warlike, and pastoral subjects, in which pantomime was a leading feature, and where singing and dialogue were enlisted in the ensemble. The ballet of Milan was long noted for its brilliancy and for the magnificent tableaux and subjects attempted as pantomimes. The subject of "Hamlet" was turned into a ballet and other tragic subjects were regularly presented for many years. Composers have always written for the ballet. Many writers not known to universal fame have written charming music for the popular ballet of some foreign town, such as Bordeaux. However, of the greater writers' compositions, there is a vast amount known to musicians possessing any knowledge whatever of musical literature. Most musicians know Delibes' fanciful and delightful ballet music to the comedy of "Coppelia," the mythological ballet of "Sylvia," and several others, among them. "La Source"; many know Tchaikowsky's "Casse-Noisette"; then there is the music to Beethoven's "Prometheus"; and Schubert's "Rosamunde"; and the ballet in the "Queen of Sheba"; also in "Carmen," "Jolie Fille de Perth"; and in the last act of "Faust." Rossini's writings contain much for the ballet including the lovely "Tripli Trapola," after the style of the Andalusian gipsies. All this ballet music, written for the ballet, and but seldom or never heard, with or without the ballet, is strewn all along the pathway of the composers of the more modern period, but left unclaimed and disregarded while audiences listen to numerous so-called ballets danced to potpourri of popular songs of the day except when "Naila" fails to fill all purposes.

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It is interesting to know that the Italian Corelli, of violin fame, originally wrote the air which became so universally used by the Spaniards in their "Folies d'Espagne"; this melody was first sung, then played, and finally adapted to their dance, every kind of step being adjusted to its metre. Mozart wrote twelve pieces for Noverre's ballet "Les Petits Reins," which are still in existence; and for the ballet of "Pygmalion" certain airs of Mozart are always played. When introduced in grand opera the ballet usually bears an integral relation to the plot and idea of the opera it appears in. Even extempore dancing may be delightfully carried through if the dancer

but catch the musical intentions and fit the character of the dance to the music, otherwise a series of gambols, and pirouettes by mediocre premieres and deuxième danseuse, flanked by a few dozen marcheuses, or utilities, in a hodge-podge of a divertissement of unconnected maneuvers, or figures, a thing now being offered Chicago, does not constitute a ballet in any sense whatever. There is a distinct difference between the ballet in any sense whatever. There is a distinct difference between the legitimate ballet and these extravaganzi, and burlesque ballets, minus the idea and definite plan, and the classic ballet with its idea that follows the cadence of the music, expressly written for it, to the last turn of every phrase. What connection or relationship the series of poses and attitudes indulged in by some of the modern dancers has to the real art of dancing is not worthy of a serious thought; dissociated from both the muse of Terpsichore and the muse Euterpe, it is difficult to divine the proper niche for such exhibitions. No doubt the various pas de vigueur are conducive to the health of the "dancer," her vigor, liveliness, good appetite and sound sleep, but the esthetic and harmonious principles go begging. The subtle agreement of artistic fitness existing between the ballet and the music composed expressly for it, and the awkward makeshift of "selected" music employed by these modern dancers, is a thing to make the spirit weep. If they would but delve down to the heart of the compositions employed by them, such as the Chopin E flat nocturne, or the Moszkowski "Bolero," or the Nevin "Narcissus," and finding the soul of the work give their own dedication in their dance, then there would be some reason for the employment of these compositions; otherwise it is a desecration to the music in every case. Lacking the ability, or intention, to find the heart of the work, and all versatility in repertory, or enchainements, a characteristic of all these dancers, any kind of music simply to mark the rhythm, would do as well. In the entire range of poses and variety of temps, these modern dancers show their lack of good schooling, the great weak point of disillusionment in their work, robbing it also, of all serious consideration as a classic demonstration.

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Madame Brazzi, who for several years has been one of Chicago's leading vocal teachers, will leave for Paris sometime this early fall to reside there permanently. Madame Brazzi has recommended Hanna Butler as her successor, who in all likelihood will take over all Madame Brazzi's pupils, carrying on the same solid and very thorough method that Madame Brazzi has always maintained as her standard. No better choice could have been made, for Mrs. Butler is without question one of the best teachers Chicago may call her own, and is qualified in every way to fit pupils for the higher branches of vocal art, through her splendid ideas on voice, interpretation, and all the general routine needed for ultimate success, and which is so desired by all who are seriously studying for the future.

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The American Conservatory of Music presented Henriot Levy, pianist, and Herbert Butler, violinist, in a joint recital at Kimball Rehearsal Hall, Wednesday morning, July 14. As an ensemble number Messrs. Butler and Levy played the Richard Strauss sonata for violin and piano, op. 18. Mr. Levy was heard in two soli groups, being especially effective in the Chopin group, consisting of ballade in G minor, nocturne E major, and etude, op. 10. Mr. Butler's solo number was the Saint-Saëns andante and "Rondo Capriccioso."

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Marion Green will sing the following program at the third in the summer series of University concerts, at Mandel Hall, July 20:

Prologue, Pagliacci .....	R. Leonecavallo
Cycle, Six Jester Songs .....	Granville Bantock
Your eyes .....	Schindler
She Rested by the Broken Brook .....	Coleridge-Taylor
Flower Rain .....	Schindler
Black-Eyed Susan .....	Schindler
When I Was Page (Falstaff) .....	Verdi
Killie Krankie .....	Wetzler
Irish Names .....	Old Irish

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The Chicago Musical College gave its regular Saturday afternoon pupils' recital July 17, on which occasion the following pupils were heard: J. Francis Connors, Mrs.

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J. G. Cunningham, Rose Vitto, Genevieve Schrader, Belle Tannenbaum, Rose Hiedenrich, Charles Overholt, and Hugh Anderson. July 24 the pupils of the dramatic department will give the following program: Scene from "L'Article 47," by Adolphe Belot; "A Happy Pair," a comedieta in one act, by S. Theyre Smith, and "The Other Woman," a drama in one act, by Ellis Kingsley. The following pupils will appear in the cast: Marshall Sayles, Miss Mark, Miss Nathan, William L. Tucker, Francis Wilson, Mary Corse, and Vivian Rector.

Heniot Levy will spend the month of August at Lake Harbor, Mich. Mr. Levy will play the Rubinstein D minor concerto with the Theodore Thomas Orchestra in November, on the occasion of the faculty concert of the American Conservatory.

Mrs. R. L. Crofton, who is one of the best known singers in Memphis, having charge of the music of Holy Trinity Episcopal Church, where she is also the soprano soloist, is visiting Chicago for study and the replenishing of her repertory.

The Beethoven Trio will give the fourth concert in the Chicago University Tuesday evening series, July 27. The trio, which is composed of Jennette Loudon, pianist; Otto B. Roehrborn, violinist, and Carl Brueckner, cellist, will play the Beethoven trio, No. 4, in B flat; the Godard trio in F major, op. 72, and "Noveletten," by Gade.

Priscilla Carver, pianist, will appear as soloist with the Theodore Thomas Orchestra at Ravinia Park, July 21. Miss Carver was one of the young soloists with the orchestra last year, and her success on that occasion is well remembered by the Ravinia patrons.

EVELYN KAESMANN.

#### Madame Von Klenner's Classes.

Tuesday, July 13, Madame Von Klenner gave the first recital of the summer at her school at Point Chautauqua in honor of her guest, Eva Phipps, of New York City. The large studios were crowded with guests from Jamestown, Bemus Point, Mayville and Chautauqua. The large number of guests from the Chautauqua Assembly must be accounted for by the special interest in the pupils who are availing themselves of the superior instruction of this well known representative of the famous Garcia method while attending the lectures and educational courses furnished at the Assembly. Many of the singers were former pupils of Madame von Klenner, who have returned for advanced study and have brought their own pupils with them. As July 18 will be the eighty-eighth birthday of the great Pauline Viardot-Garcia (Madame von Klenner's teacher) the program was prefaced by a talk about this wonderful artist in the form of personal reminiscences and a greeting sent to her Paris home.

The following program was enjoyed:

Duets—	
Wanderer's Night Song .....	Rubinstein
Havaneise .....	Viardot-Garcia
Misses Elkjaer and Brodsky.	
Soprano solos—	
Under the Juniper Tree .....	Hollaender
Convien Partir .....	Donizetti
May Lues.	
Contralto solo, Samson and Delilah .....	
Saint-Saens	
Amy Ayers.	
Tenor solos—	
Still wie die Nacht .....	Bohm
Wie bist du Meine Konigen .....	Brahms
David Arthur Thomas.	
Recitation, Eva Phipps.	
Soprano solos—	
Maiden's Wish .....	Chopin
Lullaby .....	Brahms
Shall I Tell Her .....	Wekerlin
Lillian Brodsky.	
Soprano aria—	
Santuzzo's Aria .....	Mascagni
Villancelle .....	Delli' Acqua
Spring .....	Henschel
Camilla Elkjaer.	
Contralto solos—	
Jean .....	Burleigh
Boat Song .....	Ware
Marion Johnson.	
Duet, Aida .....	
Madame Von Klenner and D. A. Thomas.	
Verdi	
Recitation, Birth of the Opal .....	
Mrs. Phipps	

#### Francis Rogers Meets Sembrich.

Francis Rogers, who now is enjoying his vacation in Paris, writes that he recently had a pleasant interview with Marcella Sembrich, with whom he is to tour this coming season in America. Mme. Sembrich, so Mr. Rogers says, is looking forward with pleasure to the long tour that Loudon Charlton has booked for her. Before returning to this country, Mr. Rogers will spend several days with the prima donna rehearsing the duets which will be features of her concert programs.

#### NEWS OF MUSICIANS FROM NEAR AND FAR.

Florence Reid, the young pupil of Clara E. Thoms of Buffalo, has been engaged by Henry Savage for his forthcoming production at the Garden Theater. She will have one of the two leading roles. Her personality, radiantly youthful, and her voice, most expressive, fit her especially for the stage. George McGarry is another Thoms pupil with an assured future. His success at the concert of the Manuscript Society of New York, at Roycroft Inn, and elsewhere, was most gratifying, and Mrs. Thoms is fast gaining a metropolitan reputation through her star pupils.

Maude de La Marca, who won a scholarship in the New York Conservatory, played Moszkowski's "Spanish Caprice" and the Strauss-Schütt "Fledermaus" paraphrase at the closing concert. The brilliant young pianist played better than at any previous appearance.

J. H. Gilberte of "Melody Manse," Lincolnville Beach, Me., has purchased a 34-foot power boat. It has a 7½ horse-power engine. Mr. Gilberte is going to have it fitted out in red Russian calf, with green and white trimmings, which are the colors of Melody Manse. Mr. Gilberte expects to make a concert tour of the coast of Maine in his new power boat this summer. Mr. Gilberte is the well known-tenor-composer of New York.

Platon Brounoff, who teaches voice culture and piano, has removed his residence-studio to 166 West 120th street near Seventh avenue. Mondays and Thursdays he is at Clinton Hall, 3 to 8 p. m. The Art and Science Forum meetings will be resumed October 1.

Clifford Cairns, the bass-baritone, who has sung with gratifying success in New York and suburbs, left last

prizes given included nine class prizes and three Beethoven busts. Cora Robinson, the soprano, who has sung at previous Greene recitals, sang three pretty songs on this occasion; a "Shepherd Song," "Irish Song" and a dainty love song. She gave great pleasure.

Gottfried H. Federlein, organist, and Lillian C. Howell were married at the Church of the Resurrection, Manhattan, July 6. Mr. Federlein is a son of the former New York vocal teacher, now in Kansas City, and is an organist of exceptional merit.

Elizabeth Harwas, who studied with Mrs. Beals, of Portland, and later in Europe, is on tour with De Caprio's Band, on the Pacific Coast, meeting with success. Mrs. Beals' pupils collaborated in a studio recital recently, showing fine improvement.

Rose Schovenling, who has been studying abroad, has returned to this country and is now with her family in Brooklyn. Miss Schovenling will go back to Germany in September and begin at Wiesbaden a five years' engagement to sing at the Royal Opera. Miss Schovenling was formerly soprano soloist at the Plymouth Church, made famous by the late Henry Ward Beecher. The Rev. Dr. Lyman Abbott succeeded Beecher at Plymouth Church, and when Dr. Abbott resigned the Rev. Dr. Hillis became the pastor of this historic church.

#### Madame Mariska-Aldrich in London.

Advices from London indicate that Madame Mariska-Aldrich, of the Manhattan Opera, New York, has been quite the reigning sensation in aristocratic and musical drawing rooms during the past month, following a succession of brilliant events in Paris, where she had met with equal successes during the early part of June. She now goes to Switzerland for complete rest prior to her return next month for America. Her last appearance in London was as a guest at the banquet given by his colleagues to Sir Felix Semon, physician to the King, which occurred on the evening of July 2 at the Whitehall Rooms and which was attended by the nobility and other prominent personages to the number of some 250. The musical program of this brilliant affair was participated in by Madame Marchesi, Lady Semon, Mr. Henschel, Plunkett Green, and Madame Aldrich, the latter winning a most enthusiastic ovation for her singing of Henschel's "Morning Hymn," accompanied by the composer, and also for some other numbers.

The visit of Madame Aldrich to London at this time has awakened an unusual interest in this beautiful singer on the part of the music-loving public of the English capital and has resulted in her engagement for several important events to be given there next spring. Whether it be her charming personality or the luscious quality of her well-trained voice that has contributed so much to her successes may be debated, but critics generally agree that it is the "happy combination," which she possesses to a marked degree, and they are freely prophesying for her a most brilliant and successful career in the musical world. The announcement of her concert plans for this season, independently of her appearance with the Manhattan opera forces, will be watched with no little interest.

#### COLLEGE OF MUSIC NOTES.

CINCINNATI, Ohio, July 18, 1909.

The greater part of the summer teaching at the College of Music this year is confined to the studies of Frederick J. Hoffman, for piano, and Willibald Lerman, for voice. Both have large classes, which seems to be an excellent proof of the conscientiousness and thoroughness of their work.

Cecilia Hoffman, a talented young soprano who received instruction in the college during the past school year, under Douglas Powell, left Friday for Chicago, where she will appear as soloist with Frazer's Highlander Band for the remainder of the season. Miss Hoffman is a resident of Tiffin, where she has been actively identified with musical affairs of local prominence.

Emerson Williams and George Keller, basso and tenor, respectively, with John Weber's Band, are reported to have had a great success in Louisville, where they appeared during the past two weeks.

Laura Baer, contralto; Cliff Harvuot, tenor, and Stanley Baughman, basso, singing with Kryl's Band on its Western tour, declare that they have encountered rather distressing weather, although they have been fortunate in attracting large crowds everywhere.

#### Cecil James for Tour.

Cecil James has been secured through Haensel & Jones as the tenor soloist for the Minneapolis Symphony Orchestra tour next spring.

## MME. RISS-ARBEAU

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week for a six weeks' trip on horseback through the Yellowstone Park region.

Moritz E. Schwarz played a program of six numbers at his organ recital, Trinity Church, June 30, closing with Buck's variations on "The Star Spangled Banner."

Edwin L. Turnbull conducted Part II of a Druid Hill Park band concert, Baltimore, recently, his program being made up of works by Wagner, Schubert, Tchaikowsky, Strauss and Rossini. Among those present were Mr. and Mrs. Tunstall Smith, Mr. and Mrs. James T. Dennis, Mrs. Jesse Tyson, Elizabeth Boone, Elizabeth Mitchell, Miss Ludlow Willet, Walter de C. Poultney, Alfred J. Shriver, Captain F. M. Colston and Wallace Bryan.

Carolyn Wade Greene's classes, Burrowes' Course of Music Study, held an interesting public exhibition in Brooklyn recently. Selecting a few from the large number who took part, mention should be made of Anna Groot, Amy Blakeman, Marie Dahm, Margaret McCormick, Helen Pool, Ralph Wells, Gladys Golden, Gladys Coffill, Muriel and Jeannette Abels. Nearly all these played from memory, twenty-seven pupils in all, solos, duets and trios. Sight reading, memory writing, time drill, scale writing, triads, were all demonstrated. The

## THE BEECHAM ORCHESTRA OF LONDON.

THOMAS BEECHAM, CONDUCTOR.

Thomas Beecham, conductor, started his musical career at the early age of five, when he sang the treble in part songs, but he did not commence to learn the piano till a few years later, and, although his studies in this direction continued during his school and college life at Rossall and Wadham, he never for a moment contemplated music as a possible career until after leaving Oxford. His efforts at composition up to the time he was twenty were confined to the writing of various songs and small orchestral works, some of which, by the way, were produced under his direction at Oxford.

Upon leaving college Mr. Beecham spent eighteen months in the north of England and during that period founded an orchestra at his native town of St. Helens. It was at this time that his great talent for musical direction became apparent, and after successfully conducting the Hallé Orchestra upon a memorable occasion when that organization visited St. Helens, he decided that music was his vocation and determined to take up conducting professionally.

Never losing sight of the end in view, he went to London early in 1900 and remained for two years, composing and studying, at the end of which period he filled the post of conductor for the Imperial Opera Company, which toured the suburbs and provinces and brought out many well-known stars, including Mmes. Blanche Marchesi, Zélie de Lussan, and Messrs. O'Mara, William Ludwig, Snazell, Richard Green, Arthur Winkworth and others. During this tour, which lasted for three months, Mr. Beecham had a very busy time, for, apart from conducting at every performance, he wrote two operas, a light opera, various instrumental and choral works, and a large number of songs.

In 1903, feeling that a tour abroad would assist his musical education, he went to Paris, and making that city his headquarters, visited Italy, Switzerland and other countries, ransacking the libraries at every town he visited for old orchestral music.

In the spring of 1905 he returned to England and the fruits of his labors were given to the public at the Bechstein Hall, when, with the Queen's Hall Orchestra, he

gave a concert the program of which was composed entirely of the orchestra works of old masters, many of which works had never been heard in England before.

There being at that time only the Queen's Hall and the London Symphony Orchestras in London, it occurred to Mr. Beecham to found an orchestra of his own, and, with characteristic energy, he at once set about forming one. The result was the appearance in 1906 of the New Symphony Orchestra, with which he gave a number of concerts at Bechstein Hall, of old masters, and at Queen's Hall, of modern works. By the autumn of 1907 the orchestra, over which Mr. Beecham had expended an enormous amount of time and trouble, had reached its full complement of 100 players, and had acquired a reputation equal to that of its two rivals. Early in 1908 Mr. Beecham gave, with the New Symphony Orchestra, a series of concerts of modern masters and introduced a large number of important new works, including four or five of Frederic Delius's compositions, the first selection of Strauss's "Salome" ever heard in England, and Holbrook's illuminated symphony "Apollo and the Seamen," which was given twice at Queen's Hall. Mr. Beecham conducted the New Symphony Orchestra, also, in a large number of provincial towns, including Liverpool, Manchester and Birmingham, invariably presenting modern programs of a striking nature and winning the greatest success. It was at this period that Mr. Beecham was appointed permanent conductor of the Birmingham City Choral Society. In the autumn of 1908, Mr. Beecham's ambition being still unsatisfied, he decided to found yet another orchestra which should be more exclusively identified with his own personality and policy. Under the name of "The Beecham Orchestra" the new organization appeared for the first time January 25, 1909, at Signor Tamini's concert at Queen's Hall, which was arranged by Thomas Quinlan, the managing agent for Mr. Beecham and his orchestra. The organization immediately won the warmest approval of the public and the unanimous praise of the critics.

As regards the orchestra itself, it need hardly be said that Mr. Beecham has done everything possible to make it

reach the highest point of excellence. The finest players procurable, and only the finest, have been engaged, while special care has been taken to perfect the wind instrument section. There can be little doubt that Mr. Beecham's enterprise has won greater success already than any similar organization has ever done in so short a time.

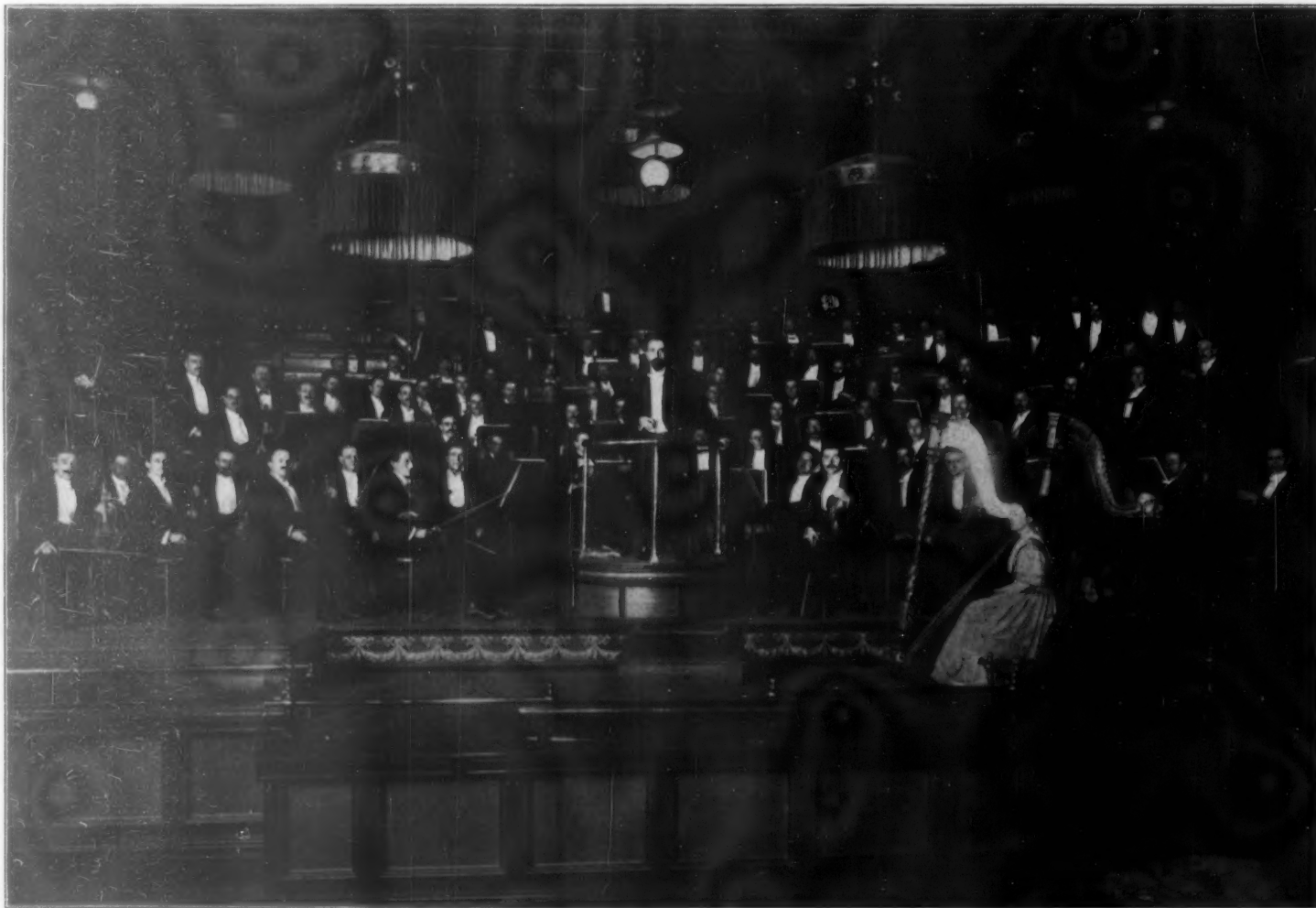
In conclusion it may be mentioned that the Beecham Orchestra will make in October of this year the largest provincial orchestral tour ever organized in England. The new Elgar symphony and a classical repertory will be performed in Cardiff, Exeter, Torquay, Bournemouth, Southampton, Reading, Bedford, Cheltenham, Gt. Malvern, Burton-on-Trent, St. Helens, Chester, Nottingham, Bolton, Lancaster, Kendal, Barnsley, Harrogate, Belfast, Dublin, Preston, Hanley, Birmingham, Cambridge and other towns. Signor Tamini, the famous tenor, and Kathleen Parlow, the brilliant young violinist, will appear at each concert.

R. E. Johnston, the well-known New York impresario, was present at the last Beecham concert at Queen's Hall and was so impressed by the way in which Delius' "Mass of Life" was given that he at once got into communication with Mr. Quinlan, the manager of the Beecham orchestra, and made a contract with him, under which the Beecham Orchestra will tour America next spring, giving at least fifty concerts, the first of which will take place in New York Easter Monday. Mr. Beecham's enterprise in introducing new works by modern composers appeals particularly to Mr. Johnston, and the contract stipulates for the production of a number of new works in America.

### Bispham's Flying Trip.

David Bispham has been engaged as the principal attraction of the series of the concerts to be given during the week of July 19 at Knoxville, Tenn., under the auspices of the Summer School of the South. Mr. Bispham returns immediately after this engagement, however, to resume his series of lecture lessons which is attracting advanced pupils from all over the country to his summer home in Rowayton, Conn.

A Mr. Alfred Morten, aged sixty, of Manor House, Upper Norwood, London, S. E., died a few weeks ago and left \$25,000 each to the Royal Academy of Music and the Guildhall School of Music to found two scholarships in honor of "the immortal John Sebastian Bach" and "the immortal Ludwig von Beethoven." He left a similar amount to the Royal Normal College of the Blind for a musical scholarship.



THE BEECHAM ORCHESTRA, THOMAS BEECHAM, CONDUCTOR, ON THE STAGE AT QUEEN'S HALL, LONDON.



## IF HORACE GREELEY SHOULD AWAKEN.

[From The Musical Courier Extra.]

It is said that not so many months ago an acquisition to the business end of the New York Tribune, who had been imported from the Middle West, arrived at the Tribune Building one day after looking through the bottoms of sundry and various cups containing that which steals away the brain, and salaaming to the bronze misrepresentation of Horace Greeley that stands at the entrance of the counting rooms, said, with a sweep of his hat: "Well, old top, one of these days I'll make you walk around the block and stop on the way." All of which is today one of the things that is whispered among the men on the floor where are written those things that go to fill the columns of the once great moral engine, and which is not referred to in loud tones on those visits to the counting room in quest of one of those little courtesies represented by a ticket in the cash drawer.

It may be that the ghost of Horace Greeley will make its appearance, and it may be the little trip around the block may come about, and again it may be things are being done to the paper made famous by the great editor that may cause his ghost to walk around the block, but if such should happen it can well be imagined that there will be the waving of a bloody flag and moans and groans over the things that are apparently now being done by those who seemingly have no regards for tradition or ambition.

## SOUNDS LIKE SACRILEGE.

It sounds like sacrilege to even intimate that there should at any time be done those things that should not be done, or that even there should be a hint that the spirit of Horace Greeley might have occasion to arise and view with disdain the manipulations of that section of the organization which is embodied in the counting room, yet it is whispered and intimated that things oblique and slanting are being done, which may be ethical as viewed from the coign of vantage of those who go out to seek advertising, yet there are those who really say that such things and doings have come to pass.

To those who have been intimate with music affairs in this country and who have listened to words of condemnation uttered by him who is dubbed the "Sage," or something like, and others, it will fall like a clap of thunder to learn that others are said to be guilty of the very practices so stridently discussed over the stein and the chop. It is not a far cry from the music journals to the music columns of the daily papers, nor is it a long distance from the purlieus of the opera doings to the reporting of the doing of the world as regards things musical.

This naturally brings to the surface the charges that have so long been uttered by those critics who have lost their opportunities, and who, in revenge, take it out by talking about those who show the success that goes with honest endeavors and who have long refrained from responding to these contumacious remarks.

In other words, there are those who claim much standing in the journalistic world who charge that others engaged in about the same line of work utilize their abilities to coerce the people who advertise, and, in case of failure to respond to these demands, adverse criticisms are written and other things done that are not regarded as exactly ethical in the journalistic world. These so-constituted critics on music affairs and journalistic efforts have been very busy at times regarding certain publications, and not only in one way but in another have vented their spleen as to brand themselves as entirely dense regarding what was really going on in the publications referred to. Recent happenings have made it evident that these so-called missionaries in the field of ethics have been totally oblivious of their own immediate surroundings, and it can also be said that the employers of these very critics have not been aware of the presents, the attentions that border on subservient methods, and all that goes to the lowering of the standard of what is termed criticism.

## A LAUGHING-STOCK.

It is such conditions as these that have made the critics of the average New York daily the byword and laughing-stock of the world at large, for these assurances of purity on the part of these self-constituted critics of others have not withstood the searchlight of investigation in many ways. In fact, there are instances known where critics have combined an intimation of what would appear in their columns, provided certain contingencies of a business nature, strictly personal, allowed of this combination of business and criticism in a way that followed along the lines of the strident charges made over the chop and the stein.

It is also evident that there is a lack of cohesiveness between the workings of the counting rooms and the editorial rooms of some of these dailies that is so absolutely necessary to bring about those results which end in the declaring of dividends at the end of the business year.

It is a well known fact that no publication of a news character can become a successful business enterprise un-

less there is that understanding between the counting rooms and the editorial rooms that will tend toward the bringing in of business which sustains the publication and pays the salaries of these so-called ethical missionaries who talk so long and so loud about what others are doing.

It may be that this very lack of cohesiveness between the counting rooms and the editorial rooms has caused so many and burdensome catastrophes in some of these daily paper offices that will bring about an awakening one of these days which will make plain these losses, running, in some instances, into hundreds of thousands a year, and which also have made it impossible for some of the well known daily papers in New York, whose music critics boast so loudly of purity and cleanliness, to decline the issue of dividends for many years.

## THE HERALD'S DISCLOSURES.

The New York Herald has been engaging for some time past in making disclosures regarding these weaknesses of its contemporaries. It is evident that there is much the Herald could print regarding some of the methods of some of the daily papers whose critics boast so loudly about journalistic purity. It might be of advantage to the Herald to enter into some of these byways and show circulations that mark the many intricate methods to beguile the wily advertiser into the columns and thus help in the bettering of the bank accounts, so that when pay day rolls around these boastful critics can get their little stipend, which is less, probably, in many instances, than the compositors individually earn in the composing rooms.

It is a well known fact that some of the daily papers the Herald has been discussing have secured advertising through false statements regarding circulation—in fact, it is claimed that one of these papers whose critic so loudly talks about the methods of others has uttered circulation claims sworn to that will not bear investigation.

It might be that the Herald could follow the example of the Chicago Examiner as regards the Chicago Tribune and give some figures as to circulation that might confound many an advertiser and cause some of these advertisers to compare the figures that have been submitted and sworn to with those that can be made to conflict with these sworn statements through an investigation of the news stand sales, etc., etc., which the Chicago Examiner has made such use of in the "comeback" at the other paper which has been loudly condemning the Examiner.

All this question of circulation is more or less public gossip among newspaper men and it is this condition which causes one in the know to gasp when he hears the talk and charges made over the festive chop and stein in those places where the critics with moral imagination foregather after the opera and concerts during the musical season.

## THE BLOODY FLAG.

All of which leads up to the possibilities of Horace Greeley and the bloody flag when the reported attempts to bring business into the columns of the Tribune are considered. It is a far cry from music to land, but when that land is part of the scheme to erect a tabernacle to be devoted to music, to be, in fact, an American Bayreuth, the land isn't so far apart from music, and also when one reads accounts of the \$2,500 paid to Nordica for singing at a musicale under the auspices of Ambassador Reid, so well known as the head and front and successor of Horace Greeley as far as the Tribune is concerned, it assumes an aspect that is altogether contrary to those conversations that have made Broadway lively at something like one o'clock in the morning.

Those in music circles have for a long time heard much of Nordica's plan to establish on the banks of the Hudson a temple to be devoted to the presentation of operas on a scale that will surpass the great establishment sacred to Wagner, and it has been announced from time to time that work was being done, or was about to be begun, on this ambitious plan of the great singer. These works have been planned to be located at Harmon, a new town about thirty-five miles from New York, which was part and parcel of the old estate of Van Courtland, so well known to the student of American history, for at this point occurred many of the stirring events of the early history of this country—in fact, some of the most eventful happenings of the Revolutionary War transpired at the point where Lillian Nordica designs to have this American Bayreuth located, and it is said that these very historical events had much to do with her decision as to this location.

## FOR THE PEOPLES.

Many people have bought property at this point and these people, have done this with the end in view of securing homes, one of the most laudable actions on the part of any man with a family. No one should place any obstacle in the way of these efforts, for in this home-getting lies the future prosperity of this nation.

It does not seem, however, from all reports, that the Tribune has any of this in consideration when the effort goes out to secure business. The fact that Nordica has in mind the establishment of this home for the development of music, or that hundreds of hard working and

saving families have purchased land in this section, is seeming of no moment to the Tribune—the main point is to get business.

It is said by the projectors of Harmon that they have not been advertising in the Tribune as that paper deems should be done, and last Sunday there appeared an article, with illustrations, tending to cast some doubts upon the healthfulness of this section, or something of that kind, for there are frequent references to "swamps," and indeed there is an illustration of what is termed a "swamp," all of which is not correct and can be charged probably to the ignorance of the reporter who could not distinguish between "swamps" and salt marshes.

The fact also probably escaped this Tribune reporter that this so-called "swamp," a photograph of which was taken and reproduced in the Tribune along with various and sundry references in the write-up regarding this "swamp," is, in fact, the delta of the Croton River and is referred to in history as the place where the "Half Moon" anchored on its trip up the Hudson River on October 1, 1609.

It is a strange thing that in another part of this same issue of the Tribune there was a description of the launching of the replica of the "Half Moon" on last Saturday, and this boat is again to take the trip made by the original "Half Moon" three hundred years ago.

Originally the delta of the Croton River (this so-called "swamp" of the Tribune) was a deep water landing, but when the first Croton dam broke, it swept into this delta tons of alluvial deposit, and from a deep salt water delta it became too shallow for the landing of boats. The Van Courtland mansion was erected at this point seventy-five years after the visit of the "Half Moon," and this same Van Courtland mansion is still there, one of the historical points of this section, and the descendants of the Van Courtlands are still living in this house in the best of health, and it has never been known that there has been any malaria of any description in all the two hundred and twenty-five years the Van Courtland family has lived in this Van Courtland mansion which borders on the Croton delta, accused by the Tribune with being a "swamp." It is, in fact, a salt marsh, and the tide rises and falls a mile beyond this point along the Croton River. The water that flows into this delta or so-called "swamp" of the Tribune is the overflow from the Croton River, which supplies Greater New York with its water. In truth, there is no swamp within miles of Harmon, and this charge of the Tribune is intended evidently to injure not only Harmon, but Nordica's project for an American Bayreuth.

All this, however, is not of so much moment, for the facts are well known as regards the healthfulness of this section of Westchester County. Can it possibly be that the Tribune has transcended those methods which the founder of the once great paper spent his life in the building up? If this be true it is enough to cause Horace Greeley to turn in his grave. If it is true it may be that such methods will bring about the fulfilling of that prophecy so gravely made by the Western importation, the expert at business getting, who gave forth in strident terms that he would make Horace Greeley walk around the block and stop on the way.

To think that these methods should even be reported to come to pass, that these mistakes should be made and these too on land that has been traversed time and again by the founder of the Tribune, and also with the fact to face those who are responsible for these mistakes that Mr. Reid has time and again gone over these same locations with Horace Greeley, makes it all the more incomprehensible.

It was only within a mile of this very spot pictured so mistakenly by the Tribune, that the founder of that paper spent many a day in study and meditation, in work that tended to make the Tribune what it was, and it was at this spot that Mr. Reid visited Mr. Greeley time and again, and it was around this very locality that many of the truths sent forth in the columns of the Tribune by the great journalist were written.

It brings to mind the cry of Elijah in the desert, and certainly it is enough to cause Horace Greeley to arise and send to oblivion those men who have seemingly so little regard for his works that such statements can be openly made in the columns of wide measure which have for years delighted the men of the old school of journalism.

## A SAD CONTEMPLATION.

When one contemplates the conditions as are now being set forth by the Herald, and comes across these seeming attempts to coerce, it brings to mind those days when Greeley, and Dana, and Bennett, and Bowles and others of the old school helped to make journalism what it was, and then compare those days with the present when, for the sake of a little advertising, the work of men like Greeley is subverted; it also causes those who believe in their works and endeavor to labor along the same lines as characterized the work of those stalwarts in journalism to quicken and turn to the only living one of this old school in the personage of Henry Watterson and wonder what "Mars Henry" would have to say if these facts were placed before him.



MINNEAPOLIS, MINN., July 17, 1909.

A concert which will draw great numbers of people from this city, as well as from all around Lake Minnetonka, is the one announced for Music Hall in Big Island Park on the evening of July 28. The program will be given exclusively by members of the faculty of the Northwestern Conservatory of Music and has for patronesses all the music lovers in the Minnetonka Lake district. Those on the program are: Frederic Karr, dramatic reader; Bernard Lambert, reader; Luella Bender, reader; Arthur Vogelsang, tenor; Mrs. Elizabeth Brown Hawkins, soprano; Franz Dicks, violinist; Maurice Eisner, pianist; Vivian Conner, pianist; Gertrude Dobyns, pianist. The concert is given under the auspices of the Commercial Club of Excelsior and the proceeds will be for the benefit of the Excelsior "common." This is the second annual event of the kind. Last year the beautiful music hall was comfortably filled. This year it seems likely, from the interest being taken in it, that the house will be filled to its capacity—and it seats nearly 2,000 people. No one can attend this concert excepting by boat, and on the evening of the 28th the island will be surrounded by craft of all kinds. The patronesses of the affair are: Mesdames A. I. Rand, John Washburn, George Harrison, George Christian, Willis Walker, J. I. Cargill, W. B. Pinco, William Donaldson, E. J. Fischer, Thomas Shevlin, C. F. Welles, Perry Harrison, A. C. Loring, Fred Hopkins, J. F. Wilcox, G. F. Orde, C. L. Bartholomew, H. L. Hasey, F. St. John, J. E. Christian, E. E. Fischer, John Lind, J. L. Tibbitts, J. E. Bell, H. C. Arey, Willard Dillman, G. P. Dickinson, W. B. Joslyn, Donald McKenzie, George McMullin, E. R. Perkins, Frank Perkins, C. I. Cheeley, F. P. Lane, J. I. Wyer, J. E. Hennessey, A. M. Slocum, Earl Savage, R. M. Bennett, W. L. Bigelow, William McK. Barbour, A. L. Brooks, Charles Pillsbury, W. W. Robertson, F. J. Woodworth, H. C. Trusdale, A. C. Loring, W. L. Badger, Tina Morris, and Olive Adele Evers.

The department of expression in the Northwestern Conservatory of Music, Art and Expression is to be made a leading feature of the year's work, and for that purpose Frederic Karr, at present head of the dramatic department of one of the leading conservatories in Chicago, has been engaged as head of the department here. His first appearance in this city will be at the concert given by Northwestern Conservatory faculty on the evening of the 28th. After that Mr. Karr will return to Chicago for a couple of weeks and will be here again permanently after the 15th of August. Bernard Lambert will be his principal assistant. Mr. Lambert is also a new acquisition at the Conservatory and will begin his work there this fall. He is a graduate of the University of Minnesota and of the Emerson School of Oratory in Boston. The other teachers in this department are Luella Bender and Grace Hickox.

All musicians will probably remember Von Buelow's famous apothegm, "Bach, Beethoven, Brahms," but probably not so many know that for years after the great pianist and conductor had coined that phrase he persistently and continually deprecated the creative work of the Hamburg master. Histories and biographies will tell, however, of the fact that after Von Buelow married Cosima Liszt and joined the camp of the "revolutionists," Wagner and Liszt, he always spoke slightly of Brahms and many times in public made the statement that Brahms was no composer. After Von Buelow and his wife separated he had a reaction and again turned to the music of Brahms, and eventually the two were fully reconciled. William Mentor Crosse, the well known pianist and lecturer, was a student in Berlin at the time and tells a very interesting story of a meeting of Von Buelow and Brahms at the time they finally buried the hatchet. "I was a pupil of Prof. Heinrich Ehrlich," says Mr. Crosse, "in the year of 1886, or thereabouts, and will never forget the impression the meeting of these two giants in music made on me. At

that time Von Buelow was conducting the Philharmonic concerts. He was announced to play the first Brahms concerto and Professor Ehrlich, a friend of his, invited me to be present at the rehearsal in the morning. Von Buelow had gradually been warming to the music of Brahms, but the coldness that had existed between them kept them apart and they had seldom met for many years. On the morning of this rehearsal there was on the racks of the musicians the parts to the Brahms E major symphony, then entirely new and never yet performed or rehearsed. Von Buelow said that they would first try the concerto and then the symphony. Just as he sat down at the piano the door at the back of the hall opened and some one came down the aisle. He was a small, squat man, with a full beard and hair combed straight back from his forehead. Professor Ehrlich whispered 'Brahms' in my ear, but I did not need that to make the identity of the man known to me. As soon as he came into the light of the house the musicians began pounding on the backs of their violins, striking their various instruments, and giving him the 'salute.' He bowed and continued on his way to the platform. All this time Von Buelow had sat as if in a trance. He seemed as if undecided what to do, but suddenly, when Brahms had reached the stage, he jumped from his chair, ran up to Brahms and threw both arms around him. Then he kissed him on both cheeks, much to the astonishment of the master. Tears were streaming down Von Buelow's cheeks as he turned to the orchestra and said, as well as his sobs would allow: 'Gentlemen, we have with us this morning the greatest living composer, one who towers so far above all others as to cast a shadow over them and their works, and yet, gentlemen, this man's genius went unrewarded for so many years and I was chiefest among those who spoke against him and his music. I thank God that at last I was brought to my senses and could discern his greatness in time to partly undo the mischief and the injustice that had been done him so long, largely through me. But I want you all to know this morning how small I have been and how great he has been, for during all this time, not one word has he said in reply, but has treated my sayings and doing with the scorn they deserved. In making this public acknowledgment of the great wrong I have done him and in asking his humble forgiveness in this public manner, I want to say further, that it is he who has saved me from Wagner and those of the Wagner cult.' Then he again embraced Brahms and kissed him on both cheeks. Brahms' eyes were filled with tears and there were mighty few in that orchestra who were not busy with handkerchiefs for the next few minutes. After a few moments Von Buelow continued: 'And now, since we have him here, as a special mark of honor, I want the privilege of playing the great Brahms concerto under the baton of the composer.' There was much more applause, and Brahms, consenting, took his place at the conductor's stand while Von Buelow went to the piano. Just as Brahms raised his baton to begin the concerto Von Buelow jumped out of his seat and rushing up to Brahms again embraced and kissed him. Brahms acted as if he thought it was all foolishness, but still he allowed it. They started the concerto, Von Buelow crying like a baby and wiping his eyes with the back of his hand every few minutes. Before they had reached the end of the second or third page Von Buelow jumped up again and rushing up to the conductor kissed and embraced him again. Well, with his manifestations of contrition and adoration he nearly broke up that rehearsal. He did manage to play the concerto through, but he was weeping all the time and his tears made the keys so slippery that his playing was not remarkable for its brilliancy. On the finish of the concerto there was more embracing and kissing, and then Von Buelow insisted that Brahms conduct the symphony. The latter did so, and it went very well for a first rehearsal. It was the first time that symphony was ever played and I heard it and shall never forget it. Brahms conducted very quietly, seldom using the left hand and frequently leaving it in his trousers pocket. He made very few motions with the baton, but the orchestra had not the slightest difficulty in following him and, in fact, did much more than with many a man who beat the air into froth and himself into a rain of perspiration."

OSCAR HATCH HAWLEY.

## MUSIC AT CHAUTAUQUA.

CHAUTAUQUA, July 16, 1909.

The summer season of study and recreation began here July 3. It is a place of almost ceaseless activity, being an educational centre. Intellectual, musical, spiritual and athletic pursuits engage the attention of nearly all comers except perhaps those who, tired of the strenuous life of cities, come here for amusement and relaxation. In the educational plan there are classes for nearly everything one chooses to learn. Music is an essential feature. William Sherwood, assisted by Mrs. E. L. Toba, Georgia Kober and Miss Sellstrom (the first two from Chicago), teach piano. So Marcossion is the violin head. Frank Crox-

ton, Chas. Washburn and Marie Zimmerman lead the voice culture at the Pier studios.

Hamlin E. Cogswell, who is at the head of the conservatory at Indiana, Pa., is at Sherwood Hall, giving lessons as to the proper method of teaching vocal music in the public schools. Mr. Cogswell is a fine song writer as well. His picture and an account of his work have been published in THE MUSICAL COURIER.

Harry Vincent is the official organist at Chautauqua and also drills and directs the Chautauqua Orchestra which twice a week gives free band concerts on the veranda of the Hotel Athenaeum.

The July Quartet appeared Monday evening in concert at the amphitheatre, but owing to a terrific thunderstorm and flooded streets many persons were unable to attend. The quartet is composed of the following New York singers: Frances Hewitt Bowne, soprano; Florence Fiske, contralto (a pupil of Herman Klein); Henry Bastow, tenor, and Bertram Schwann, bass.

Tuesday afternoon, H. A. Wheedon, organist of the Metropolitan Church, Toronto, gave a recital. The splendid Mason organ was a superb medium for the interpretation of Massenet's "Angelus" and the ballet music from "Faust." Later in the afternoon a most artistic piano and violin recital was given at Higgins' Hall, the participants being Messrs. Sherwood and Marcossion. Beethoven's "Kreutzer" sonata had a flawless interpretation. The violin solos, "Humoresque," Dvorak, and "Scene de la Czaras," Hubay, were bewitchingly rendered, their beauty being enhanced by Sherwood's refined accompaniment. A "Romanza," by Herman Chelius, was played by Sol Marcossion, accompanied by the composer. Mr. Sherwood then played a "Caprice" by Chelius, dedicated to the pianist. The composer led the applause that followed the performance. Mr. Sherwood's interpretation of two of Liszt's masterpieces aroused great enthusiasm. "Gnomes-reigen" and "Walderauschen" were the numbers played, the latter composition having been studied with the great maestro. Sherwood's intellectual conception of a composition invests its interpretation with vitality and idealism. The program ended with Chelius playing one of his own waltzes with dash and vigor.

Tuesday night's entertainment was an intellectual treat; a superb reading of "The Servant in the House" by Bertha Kunz-Baker. Last week, Professor Clark (of Chicago University), now on his way to Greece, gave a masterly reading of "Ulysses" by Stephen Phillips.

Mrs. Earl Hill, of Jamestown, and a party of musical friends from Warren, Pa., showed their broad mindedness by coming to the Wednesday recital of Sherwood. Early this week several Chautauqua musicians went to Jamestown to attend a piano recital given at the Hill School, the talented wife of Earl Hill conducted the piano orchestra owing to the absence of its usual director. The concert opened with the march from "Tannhäuser," splendidly given by the piano orchestra, followed by Massenet's "Don Cesar de Bazan." Miss Olive Lanson followed with four solo numbers, "Hunting Song," "Bird as Prophet," and "Romanza" by Schumann, and an etude in F sharp by Arensky. The latter gave full scope for fine technique and the fair pianist was recalled many times and presented with flowers. The "Danse Macabre" was then played upon two pianos by Miss Lanson and Mrs. Hill, a difficult composition adequately interpreted by teacher and pupil. Miss Lanson's other numbers were the intermezzo movement from Op. 118, by Brahms, "Love's Dream," No. 3, Liszt, and a polonaise by Moszkowski. The entertainment concluded with a double number, "Kermesse" and "Waltz" from "Faust." The piano orchestra is made up as follows: Bessie Herrick, Mrs. L. F. Shedd, Gertrude Clement, Mrs. J. W. Graff, Gertrude Nutter, Alice Miller, Inez Moore, Jessie Western, Elizabeth Sharpe, Mabel Heath, Fleda Duffee, Don Wheeler.

The Hills are removing from the Fenton Building to more commodious quarters in the Chadakoin Building, opposite the Sherman House. It seems hardly possible that any new studios could be more artistic than the old, but the Hills are nothing if not progressive and pupils recognizing this fact come all the way from California to study in this justly famous Jamestown piano school.

VIRGINIA KEENE.

The crwth, comparatively few examples of which are in existence, is an old Welsh instrument, according to the London Sketch. It is akin to the violin, and it usually had six strings, four of which were played on by a bow and two of which were struck with the thumb. It was twenty-two inches in length and one and a half inches thick.





ST. PAUL, July 17, 1909.

"A Nautical Knot" is a comic opera just completed by Dr. William Rhys-Herbert and which will be published this fall. The librettist is Maude Elizabeth Inch, who also wrote the libretto for "Sylvia," composed by Dr. Rhys-Herbert, and published about two years ago. The cast requires a dozen good singers, and, contrary to usual plots, there are four principal roles and two roles besides which are almost as important. The writer had the pleasure of listening to the music the other day and found it very enjoyable, more especially as the composer performed the difficult feat of playing the piano, singing the songs and smoking a cigar, all at the same time, and his delightful baritone voice had a most delicious graphophone effect as the sounds issued between his clenched teeth. It might be thought that because this opera comes from Dr. Rhys-Herbert's pen so soon after the cantata "Bethany" that it has been hurriedly put together. On the contrary, he has been engaged in its composition for over a year and only finished the last number this week. There are twenty-eight numbers in all, well divided between chorus and soloists, and while all are pretty there are a few that seem to have qualities of popularity in them. There is a waltz song for soprano that is bound to make a big hit. First it is heard in the overture, and next as a solo. Later it comes in as a chorus and then becomes the principal melody of finale potpourri. In fact, this number has been ingeniously woven in throughout the entire work and the effect will be that when it is given a public performance the audience will go away whistling this waltz song; it will become popular in an evening and no one will quite understand how it was accomplished. There are a number of rollicking choruses and one sextet that may, in time, come to equal some other famous sextets we have heard.

"You never heard of Louis Amato, I suppose," said Prof. Emile Onet to the writer the other day. "Well, of course, that is hardly to be expected, since you have been in St. Paul only a few months, but musicians of a dozen years ago remember him in this city and all the musicians of Paris know him now. He is a cellist, you know; first cellist of the Paris Grand Opera, and has just organized that great string quartet in Paris. Well, he and I were classmates in the Paris Conservatory a number of years ago, and when he finished he was given a certificate. She played a gavot by Sapellnikoff and a Liszt Piano. With this he had no doubt but that he would be able to make his way anywhere in the world of music, and so, on the recommendation of friends, he came to St. Paul. Here he was unable to get anything to do owing to his inability to speak English, and very soon he was down to his last sou and looking very hard for something to do. In this extremity he just happened to be engaged as cellist in the orchestra of the Metropolitan Theater, and there for the next two or three years he ground out his soul playing ragtime and the rest of the cheap stuff that is played in theaters. He was barely making a living and was thinking that this was a very cruel world indeed when one day the Thomas Orchestra happened to come to St. Paul on a visit. One of Amato's friends suggested that he ask the director for a place in that orchestra. Nothing loath Amato did so, expecting that if he was considered at all he would be asked to come for trial at a certain time. When he approached the director to make application he reached into his pocket and produced the first prize certificate by way of introducing himself. The director looked at the certificate, asked Amato if he wanted a position, and engaged him on the spot at \$50 a week. That was the beginning of Amato's good luck. For the next six years he was second cellist in the Thomas Orchestra. By that time he had saved up enough money for a trip to the old country, where he had been longing to go for many years. Arrived in Paris he met many old friends and his life (a French woman) did not want to return to America. So he obtained a position in the Paris Grand Opera, and has been there ever since, about five or six years. When he was in the Metropolitan Theater here the other members of the orchestra used to call him the "crazy Frenchman" because of the manner in which he acted when some of the music was passed out to him. Frequently he would glance at it and throw it on the floor. He seldom looked at the music after playing it over once, because his memory was so prodigious that he learned it

immediately and never referred to the music again during the run of that piece.

There is no one who will dispute the fact that the Dispatch is one of the greatest newspapers in the Northwest. It has held its supreme position for many years because of its character and force. It has been noted for its reviews of things in the world of art and especially for its musical criticisms. But we find that during the past week not a word was said with regard to one of the most notable musical events that has taken place in this city in several years, the "Elijah" performances. Some of the musicians interested are of the opinion that the neglect was due to the fact that the soloists were from Minneapolis and that a large part of the orchestra came from that city also. Yet half the chorus, at least, and the director came from this city, so it would seem as if some mention of the performances was imperative. But not a word was there, and it has caused considerable comment and chagrin among those musicians who worked so hard for the success of the oratorio. The true explanation of the matter probably is that Miss Bailey, the musical critic, was out of the city on her vacation and no one was appointed to her duties. Anyway, that is the charitable view of the matter, for it is inconceivable that a paper so broad-gauged as the Dispatch would willingly slight such a matter in which so many people were interested.

An interesting program was given before a large gathering at the St. Paul College of Music Monday night. The recital was for the purpose of introducing Biondina C. Smith, who is to have charge of the department of elocution and English literature. The program:

Violin solo, Benedictus .....	Mackenzie
Helen Sudor.	
Songs—	
Villanelle .....	Dell' Acqua
Mignon .....	d'Hardelot
Miss C. Mailand.	
Recitation, Wolsey's Fall and Farewell .....	Shakespeare
Biondina C. Smith.	
Violin solo, Romance .....	Beethoven
Helen Schutte.	
Songs—	
Where the Lindens Bloom .....	Dudley Buck
Again My Little Lute .....	Gounod
Florence Campbell.	
Recitation, In the Children's Hospital .....	Tennyson
Miss Smith.	

It is also announced that the college has engaged Mollie Hartmann for the classes in French and German.

For the first time in the fourteen years that Emile Onet has been a teacher in St. Paul he will remain here during the summer. Always before he has taken a trip abroad during the months of July and August, but this year Mrs. Onet with her sons will go instead. Mrs. Onet will leave the latter part of this month or the first of next and will not return for over a year. Professor Onet will keep his studio open for three hours a day during the summer and in the fall will open a studio in Minneapolis in connection with the one he has had here for so many years. Professor Onet has a large class of students who come over from Minneapolis now and he has thought he might divide his time between the two cities, and so, perhaps, have even a larger class than at present. He plans spending two afternoons a week in Minneapolis and possibly may extend that to two whole days.

OSCAR HATCH HAWLEY.

#### Kittiebellie Stirling's Pianism.

Kittiebellie Stirling, the Mobile pianist and organist, assisted at a recital given by pupils of the Liszt Piano School, Mrs. James Hagan, principal, a fortnight ago. She played a gavot by Sapellnikoff and a Liszt study. She is a refined musician, with plentiful technic, and plays well. Vocal solos and ensemble numbers gave variety to the program. Georgia Stirling, her sister, was last year president of the Alabama State Music Teachers' Association.

#### Music of the Mosquito.

Said the July-mad mosquito,  
As he hummed the way along:  
"I wonder why the mocking birds  
Don't imitate my song?  
I sing all night, and so do they,  
An' I can beat 'em, night or day!"

"But the man there, 'neath the coverlet,  
My music understands:  
He's giving me an encore—  
Just hear him clap his hands!  
It's music I was born to teach,  
But—keep me from my pupils' reach!"  
—Atlanta Constitution.

Gluck's "Orpheus," under Mottl, was one of the best paying operatic attractions in Munich last season.

#### Lilla Ormond's London Successes.

Lilla Ormond, the American mezzo-soprano, made a great impression at her recital in London recently, and the various comments of the press are as follows:

Lilla Ormond is a singer of infinite possibilities, as she indicated at her first recital, in Aeolian Hall, last night. Her mezzo-soprano voice is rich in quality and of limpid clearness; moreover, it is well used, and there was every evidence of willingness of the spirit, even if at first there was a suggestion of weakness owing to the natural nervousness of the new comer. In Schumann's "Die Lotosblume," the delicious folk song, "Wenn ich früh in den Garten geh'," and the rarely heard "Ich sende einen Gruss"—all this was made abundantly evident, and the good impression was confirmed by the admirable nature of the rendering of Brahms' "Mainacht," and even more of his "Ständchen." In this last there was no trace of nervousness. Nor was there any suspicion of it in the singing of the "early" Debussy aria, "O, temps à jamais effacé," from "L'Enfant Prodigue," or in Fauré's "Nell," and a host of other French and American songs. It is to be hoped that Miss Ormond, who was most sympathetically accompanied by Richard Epstein, will be heard again in public, for assuredly her first appearance here was an unusual success, and even London concert goers cannot hear too much of the artistic few.—London Daily Telegraph, June 4, 1909.

The whole program which Lilla Ormond gave at Aeolian Hall last night was excellently chosen, but the singer showed a special sympathy with the simple melodies of certain French composers, especially some by Fauré and Reynaldo Hahn. She has the rare power of using a contralto voice lightly, and Fauré's "Les Berceux" and "Un Rêve d'Amour" were sung in a way which was genuinely expressive without the least over-emphasis. Her most conspicuous success, however, was in Reynaldo Hahn's "Fêtes Galantes," which was so daintily phrased and went with such gaiety and lilting rhythm that it was not surprising that the audience called for a repetition of it. The air, "O, temps à jamais effacé," from Debussy's "L'Enfant Prodigue," showed her skill in a more serious kind of song, and she put considerable force of expression into it.—London Times, June 4, 1909.

An interesting list of songs and the artistic manner in which they were sung by Lilla Ormond lent distinction to her recital at Aeolian Hall last night. The examples by Debussy, Fauré and others contained in her French group and the seven songs by different composers that made up her English group were on the whole unfamiliar and deserving of attention. In her interpretations Miss Ormond placed her chief reliance upon the pure and rich quality of her contralto voice, which is well under control, just in intonation and attack, and free from vibrato.—Morning Post, June 4, 1909.

Simplicity and refinement of style were the most striking features of Lilla Ormond's singing, and it was these characteristics that made her efforts so pleasing in such songs as Schumann's "Lotosblume," Brahms' "Die Mainacht" and "Ständchen." Her voice is a mezzo-soprano of agreeably smooth and even texture and wide compass. Moreover, she uses it with much intelligence and feeling.—Standard, June 4, 1909.

Lilla Ormond's voice is of remarkably pure quality, and her singing generally is characterized by much taste and refinement. Her rendering of the coquettish "Fêtes Galantes" (R. Hahn) was full of vivacious charm, and an aria from Debussy's "L'Enfant Prodigue" was sung with true dramatic feeling.—The Scotsman, June 4, 1909.

What she did was very well done; in fact, very few singers of the day know how to get their effects in so legitimate and artistic a manner, without a suspicion of exaggeration or trickery. She was particularly good in French music. Her singing of Fauré's "Nell" and "Les Berceux" was quite perfect in its way, and she scored a great success in Reynaldo Hahn's "Fêtes Galantes."—Daily Graphic, June 8, 1909.

#### Mott Pupil Well Received.

An Alice Garrigue Mott pupil, Jessie Nash Stover, has been engaged by W. R. Chapman for the Maine Festival in October, 1909. Recently Madame Stover sang twice, successfully, at Hamilton, N. Y., as the following notices demonstrate:

Hamilton people have for many years been delighted with Jessie Nash Stover's singing . . . but her voice was never heard to better advantage than on Commencement Sunday, when she was the soloist for both morning and evening services. Rarely are we favored with vocalists who possess such melody of tone and perfect taste in execution. Her rendering of the morning service of Case's difficult "Great is the Holy One of Israel" was a distinct test of vocal power, but no one felt for a moment that the song was too great for the singer. The rendering of Warrington's "While I Sleep," at the close of the evening service, was perfect in delicacy of treatment and impressiveness. Hamilton will always have a warm welcome for Madame Stover.—Hamilton Republican, June 29, 1909.

Jessie Nash Stover artistically assisted Mrs. Davison, the well known vocal teacher of Hamilton, N. Y., at her pupil concert in Haseltown Hall, Y. M. C. A. Building. Madame Stover, of New York, a thoroughly trained soprano, of wide range and much sweetness, who alone of the performers was permitted to respond to the recall, after her rendering of "The Cavatina" ("Queen of Sheba").—The Hamilton Republican, June 24, 1909.

#### Haensel En Route.

F. W. Haensel, of the firm of musical managers, Haensel & Jones, accompanied by Mrs. Haensel, and S. E. Macmillen, brother of Francis Macmillen, the distinguished violinist, and Mrs. Macmillen, sailed from Boulogne on Saturday the 17th, on the S. S. Nordaam, for New York. They expect to reach here on the 26th.

Don Lorenzo Perosi, the Pope's musical adviser, may make an American tour next winter.

### Tributes to Madame de Rigaud.

Clara de Rigaud, the well known exponent and pedagogue of song, has had such pronounced success with her pupils during the past few seasons in New York that no other evidence need be adduced to prove her high position among the leading voice trainers and interpretative coaches of this country. While Mme. de Rigaud values the good opinion of her pupils, it is chiefly of the tributes of her fellow artists that she is proud, for such testimonials naturally came to her unsolicited, and purely as the result of the opinion formed by the writers after having the opportunity to judge personally of the splendid work being done by Mme. de Rigaud. The appended letters constitute a portion of the many received by this teacher from well known musical personages here and abroad.

Madame Langendorff, the great contralto of the Metropolitan Opera, New York, and the Royal Operas of Berlin and Vienna, says:

May 1, 1908.

I studied under the greatest masters wherever my professional life led me, but I found nowhere as clear and natural a course of tuition as Madame de Rigaud uses in her lessons. In the many hours spent at her studio I have profited greatly by her thoroughly scientific method, and I am convinced that with her method of voice treatment she has corrected all kinds of faults in an incredibly short time, and also, that she develops small voices so that they bloom into large, individual and attractive ones. To all my young studying colleagues I wish to say that Madame de Rigaud's beautiful art of teaching has proved most helpful and valuable. (Translation.)

Jeane Jomelli, prima donna soprano, late of the Metropolitan and Manhattan Opera Houses, New York, says:

September 15, 1908.

I know that through Madame de Rigaud's ideas and her method of voice culture, her pupils cannot help but sing well, and that she does not need an opinion from any one, but stands all alone, high and proud in her profession.

Conductor Volpe, of the Volpe Symphony Orchestra, says:

It gives me pleasure to state that I consider Madame de Rigaud a very intelligent singer and an excellent voice specialist.

Max Liebling, the well known pianist and accompanist, writes to Mme. de Rigaud:

It gives me much pleasure to add my name and cordial endorsement to the many others who are emphatic in the praise of Clara de Rigaud both as an artistic singer and as a vocal instructor and voice builder. It has been my privilege to often play for Madame de Rigaud and for many of her advanced pupils and I can testify, heartily and sincerely, to the excellence of the method employed in her teaching. The greatest care and ability was manifest in

every case in tone production, clear breathing, phrasing and a clear enunciation. Madame de Rigaud is very enthusiastic about her work and her pupils are enthusiastic about her.

Few voice teachers are able to produce such diversified and enthusiastic opinions from widely separated musical



CLARA DE RIGAUD.

sources, embracing as they do, the views of an operatic soprano, an operatic contralto, a conductor, and a pianist.

### Rich Music.

He—So you think married life ought to be one grand, sweet song?

She—Yes.

He—What air would you prefer for this matrimonial song?

She—I think a millionaire.—Tit-Bits.

A ballet fairy tale, called "Der Verlorene Groschen," by Johannes Doebber, was produced in Leipsic with friendly success.

### The Story of a Great Success.

The following are some recent opinions on the work of Michael Kegrize and his Seattle Symphony Orchestra, described at length in a recent issue of THE MUSICAL COURIER:

KATHARINE GOODSON.—"The accompaniment played for me by the Seattle Symphony Orchestra was as good as any I have ever had, anywhere in the world; it went perfectly. It is a very easy orchestra to play with."

MISCHA ELMAN.—"I was surprised to find such a capable body of orchestra players."

MAUD POWELL.—"I was delighted with the magnificent support of the Seattle Symphony Orchestra, under Director Kegrize."

ALEXANDER SASLAVSKY.—"I wish to express my thanks and appreciation for the splendid support in the accompaniment of my concerto. I also enjoyed very much the other numbers on the program. Seattle should fully appreciate what Mr. Kegrize is doing for it in the line of symphonic work."

NORDICA.—"I am especially pleased with the opportunity to sing with the Seattle Symphony Orchestra of which I have heard wonderful reports in the East."

OLIVIA DAHL.—"Mr. Kegrize is an artist. He has given Seattle an orchestra that is a credit. The people of this city should be proud of it."

ARCHIBALD SESSIONS.—"Seattle should be proud of its symphony orchestra. Mr. Kegrize is a man of broad musical culture, well grounded and capable. He handles his orchestra effectively in concerted work because he himself plays all the great concertos. He is a violinist, pianist and organist, and knows intimately the standard concertos for these instruments. He is a man of high reputation and is in every way worthy of it. The Seattle Symphony Orchestra is favorably known; it is in capable hands and the people here should be proud of it."

### Movements of the Motts.

Alice Garrigue Mott will spend the summer vacation in different resorts, and will resume her teaching October 1, at her residence-studio, 172 West Seventy-ninth street, New York City.

To avoid interruption of lessons, Madame Garrigue Mott will advise applicants by written appointment only. The large waiting list of pupils will be taught by Belle Holt, Margery Bostwick, Jessie Nash Stover and Grace Madison, assistant teachers.

Pupils of Esperanza Garrigue (the well known vocal teacher) may expect to hear (before long) that Madame Garrigue has resumed her professional work. Madame Garrigue has already sufficiently recovered from a serious illness to travel and enjoy the summer vacation with her sister, Alice Garrigue Mott.

A handsome memorial album is to be issued in connection with the Munich Brahms Festival in September.

### WANTED

WANTED.—Piano teachers, man and woman; thorough musicians, capable concert performers; Leschetizky technical principles; large university school of music in Middle West; organ church work desirable, but not obligatory. Salary, \$1,000 to \$2,000 according to work agreed upon and experience of candidates. Send photograph. H. H. Kaemper, care of MUSICAL COURIER, New York City.

A COMPOSER AND THEORIST, just returned from two years' work in Berlin, also an experienced orchestral conductor, desires a position as instructor of theory and composition in a large university conservatory, preferably in a city of 75,000 or more where an opening as conductor or organizer of a Symphony orchestra is possible. Very best of references from one of the greatest living Composers and Theorists. Write at once. Address "Theorist," care MUSICAL COURIER, New York City.

A LINGUIST will accept a limited number of pupils who desire to study German, French, Italian or English. With his own practical method it is a pleasure for any one to acquire foreign languages without effort or drudgery. Correct diction, pure accent, fluent conversation, large vocabulary, rapid improvement POSITIVELY GUARANTEED. Rates for lessons on application. Special rates for translations, coaching literature, commercial correspondence. Liberal arrangements with vocal teachers and their pupils. Address "Linguist," care of THE MUSICAL COURIER.

WANTED—By a first class pianist and piano teacher, an engagement in or about New York City during the summer months, either to teach in a summer course or to play. Address "W. W. M.," care of this paper.

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# OBITUARY

## Fanny F. MacDowell.

Fanny F. MacDowell, mother of Edward A. MacDowell, the late composer, died Monday morning, July 12, in the country home of Walter MacDowell, her oldest surviving son, at Phoenicia in the Catskills.

The untimely death of her son Edward broke Mrs. MacDowell's health and she had been ailing ever since. It was she who spent many years with Edward in Europe, guiding and watching every step in his studies and development, so that she may well be considered an integral factor in his growth and career. She also was for many years the secretary of the National Conservatory of Music, and had a large circle of friends here and abroad.

## Flora Boyd.

Flora Boyd, a talented young violin teacher in the Minneapolis School of Music, died suddenly at Wendell,

Minn., on July 15. She had gone there to play at a concert, and immediately after the entertainment fell ill, lapsed into unconsciousness, and never recovered. The body was taken to Minneapolis for burial, and a special musical program was given at the funeral services by her associates of the Minneapolis School of Music, under the direction of Mr. Pontius.

## Archer Gibson and the Millionaires.

Archer Gibson, the American organist, who is proud of the fact that his entire musical education was gained in America, is visiting with H. C. Frick and the ultra-fashionable summer colony, near President Taft's summer home. He plays the organ, which he himself designed for the Frick seashore mansion (at Pride's Crossing, Mass.), goes automobiling, plays golf, etc. Such stories as have appeared regarding his motive in resigning from the Brick Church are all garbled and mainly false.

Franz von Vecsey played the Beethoven violin concerto at the recent Nether Rhenish Music Festival in Aix-la-Chapelle.



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The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technique is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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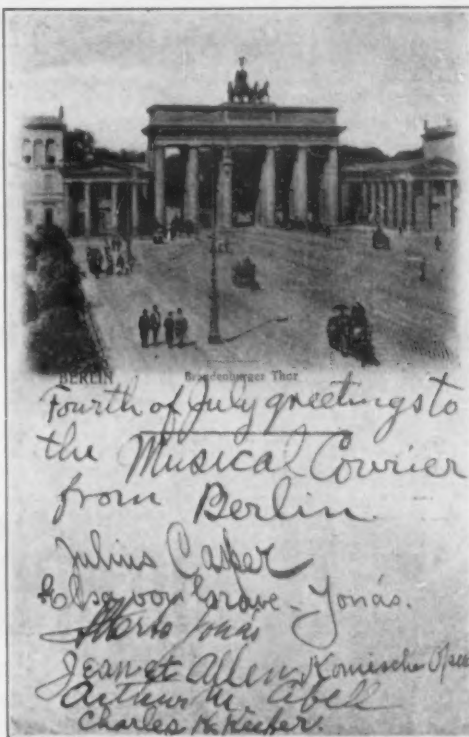
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**Madame Nordica's London Farewell.**

The following significant excerpts from the London papers on Madame Nordica's farewell concert shows how strong a hold she has on the English public:

The recalls were a practical expression of regret at her decision to retire; such regret is fully justified, for the age does not produce exponents of like artistic qualifications or of a like loyalty as Madame Nordica has never failed to express.—London Morning Post, June 18, 1909.

In all her English career Madame Nordica has never sung better than she did yesterday, and when her last delicious note had died away the audience recalled her again and again. After the eleventh recall, and amidst thunderous applause, she made her exit from a platform heaped up with flowers.—Daily Mirror, June 18, 1909.

It is far too soon, indeed, for her to think of retirement. The world cannot spare such singing as she gave us yesterday. Her magnificent voice sounded as full and clear as ever, and the art with which she contrived to unite the most forcible dramatic expression with unfaltering beauty of tone was a lesson to the rising generation of artists.—Daily Graphic, June 18, 1909.

Yesterday she showed how any one who is a real singer and has not fallen a victim to the so called "Wagner traditions" can make the last scene of "Götterdämmerung" and the scene with Siegfried from the first act intensely dramatic without sacrificing either tone or phrasing; and it is not surprising that, singing as she did, she should have aroused intense enthusiasm. That is the

way Wagner meant his music to be sung, but it takes a real artist to appreciate it.—London Times, June 18, 1909.

The career of Madame Nordica, both on the concert platform and at Covent Garden, has been one of the most brilliant of this generation, and she has always been an apostle of true singing. She was one of the first to prove to us that Wagner could, and indeed must, be sung, and thus her Wagner singing had an enormous value of its own, though dramatically other artists may have surpassed her.—Charing Leader, June 18, 1909.

Society, music, art and literature assembled in force at the famous prima donna's farewell concert at Queen's Hall yesterday afternoon. Royal Ascot accounted for the absence of the King and Queen, each of whom had taken a row of stalls. In view of this patronage the program bore the royal arms, a distinction which is generally confined to the gala bill at Covent Garden. There was a chime of wedding bells. Madame Nordica appeared no fewer than twelve times at the close of the concert.—London Daily Express, June 18, 1909.

In these days we do not take the term "farewell" too seriously, and we may hope, therefore, that that which Madame Nordica bade her admirers at Queen's Hall yesterday afternoon is not absolutely final, and that the day is still far distant when she will make her last adieu. Indeed, we understand that Madame Nordica has not yet made up her mind as to whether or not she will abandon her public career after her marriage in the spring, and it may be trusted, therefore, that arguments will be found to tempt her to resume it, for she is an artist who can ill be spared. Certainly she

was afforded ample proof yesterday that her popularity is still at its height. The King, though not able to be present in person, took the whole of the front row of stalls; the Prince of Wales also bought seats, while, for the rest, the hall was filled with an enormous and very fashionable audience, which evidently found the attractions of Madame Nordica's singing greater than those of Ascol.—London Daily Telegraph, June 18, 1909.

Yesterday's concert aroused, or course, the keenest interest. Both the King and Prince of Wales took seats, though they were unable to honor it with their presence, while the hall was filled with the most brilliant audience that has been seen there this season. The feature of the afternoon was unquestionably the performance of two of the greatest scenes from "Die Götterdämmerung." Many years have passed since Madame Nordica last appeared here as Brunnhilde, but her wonderful interpretation of the part must ever live in the memories of all those whose good fortune it was to see it. A magnificent singer and, at the same time, a mistress of the art of declamation, there are few who can realize all the musical glories and all the tremendous dramatic force of the duet from the first act, and the great scene that brings the opera to an end, quite so perfectly as can she. Evidently quite unhampered by the restrictions of the concert platform, she flung herself into these two scenes yesterday with her whole heart, and her superb singing inevitably bred a feeling of regret that we should see her so rarely in opera nowadays.—London Globe, June 18, 1909.

Mark Hambourg, the pianist, is at Dieppe with his wife and baby.

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